U&lc

Selling

S I N C N G L

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME 17, NUMBER 3. SUMMER 1990. $5.00 US $9.00 AUD

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Go Fly A Kite, Ma

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Graphic artists have long supported the Macintosh as the preferred system for illustration, image processing, design and layout. And not without reason. But on May 22, 1990, Microsoft began shipping Windows 3.0 and upset the apple cart.

Now users of IBM and compatible 80386 computer systems can enjoy a true graphical interface and performance comparable to a Mac IIci for about half the price. These savings result from fierce competition in a market that is ten times larger than the Mac market and growing at a faster rate. This growth attracts more hardware manufacturers who create less expensive hardware and inspires software developers to create increasingly sophisticated applications. That's where we come in.

漢

Arts & Letters is one of the many new Windows 3.0 applications that, when combined with low-cost color scanners, film recorders and color printers, is revolutionizing the graphic arts.

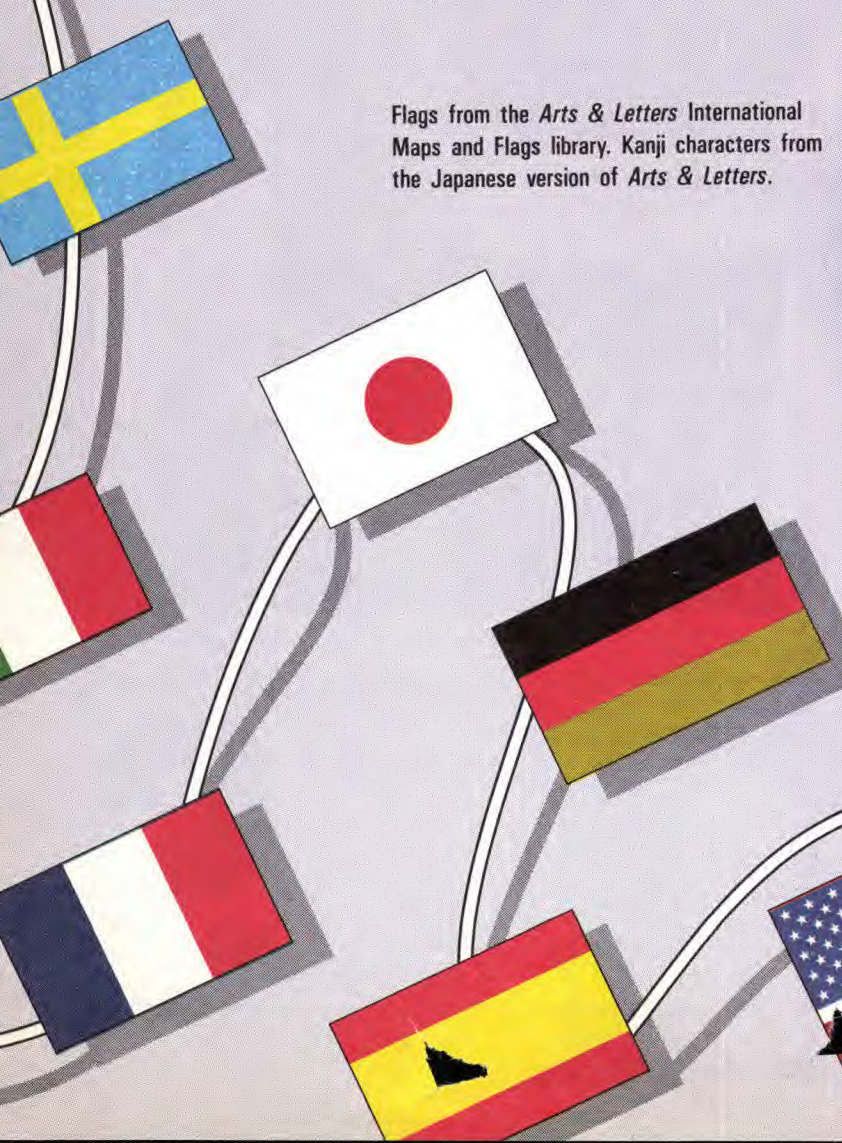
The *Arts & Letters* Graphics Editor includes sophisticated drawing and editing tools, 5,000 clip-art images, 50 outline typefaces and full support for hardware typefaces. Extensive import and export capabilities provide easy access to illustrations and clip art in PostScript or EPS format.

Other important features include automatic shape transformation (a circle to a square), autotrace and fit text to a path. Type can be converted to freeform objects that can be reshaped into logos. For special effects, type may be used to cut holes in objects or as a clipping mask (cookie cutter).

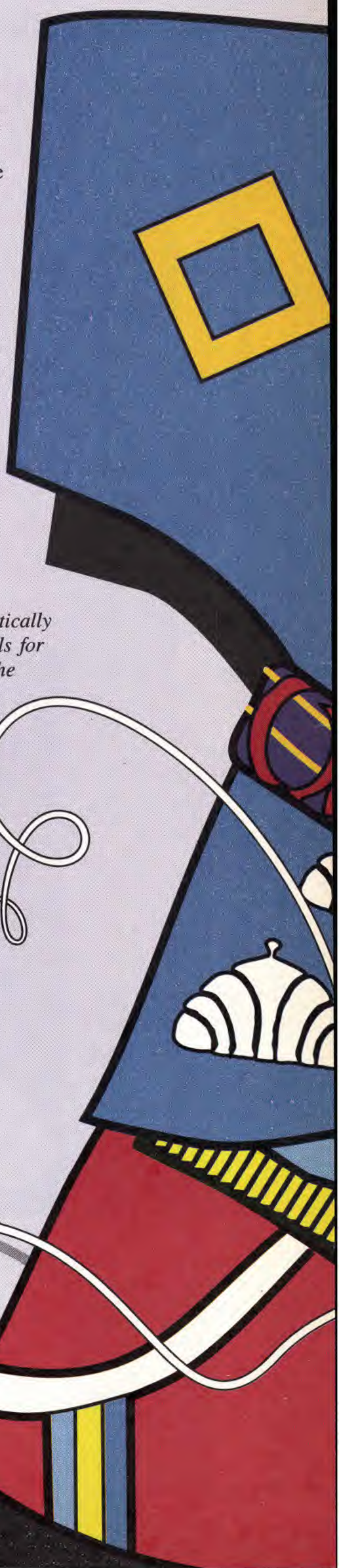
色

The *Arts & Letters* Graphics Editor was the first PC-based illustration product to support banner-size PostScript, enabling users to create and print images up to six feet long on Linotronic laser imagesetters. Featured in Linotype's booth at DRUPA, *Arts & Letters* was first to support 24-bit color images of up to 16.8 million colors. On the horizon, the Canon CLC-500, the world's first complete color reproduction system . . . but more about that later.

This advertisement was created and automatically separated using Arts & Letters, *which retails for $695. The Japanese kite was drawn using the* Arts & Letters *Graphics Editor. The entire spread was processed by Pacesetters on a Linotronic 530 and output as a single piece of film.*



Flags from the *Arts & Letters* International Maps and Flags library. Kanji characters from the Japanese version of *Arts & Letters*.



Circle 227 on Reader Service Card

Although the Japanese kite can be as simple as a rectangle, it is often figure-shaped, representing animals, heroes, deities, or familiar objects and bearing calligraphic inscriptions. The kite on this page is an example of a figure-shaped kite.

Historically, Japanese kites have had religious and ceremonial connotations, but the Japanese also enjoy kites as recreation. One example of the recreational kite is the "fighting kite," whose string has been coated with a mixture of ground glass and glue so that it can cut an opponent's kite string. *Wan-wan* kites are another. The labor of an entire district, these kites were as large as sixty feet wide and might require 150 men to launch and fly. Often *Wan-wan* kites were so large that they could not be landed and were released to fly free until the wind dropped them, many miles away.

Seven-color T-shirt

Using the spot-color separation feature in *Arts & Letters*, we printed this traditional Japanese image in seven colors on 100% heavyweight cotton T-shirts.

We've also produced a videotape showing the creation of the artwork and the screen printing of the T-shirts. A second video shows the production of a five-foot, 4-color poster on a 60-inch press.

To receive a seven-color T-shirt, a five-foot poster (Hot Stuff) and the videotape presentations, send $9.95. To order only the T-shirt, send $6.95 (includes shipping and handling). Please specify your size (medium, large, extra-large).

ARTS & LETTERS®

Computer Support Corporation
15926 Midway Road, Dallas, Texas 75244
Tel: 214/661-8960 — Fax: 214/661-5429

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THE PROOF IS IN OUR PROOFS.

Custom transfers are a great improvement on the messy old freehand way of making comps.

And the Identicolor system we use for making them is an improvement on the improvement. Our transfers do just about everything better.

But of course you wouldn't accept our claims without proofs.

Try rubbing our samples. You'll notice they separate from the backing more cleanly. Even a long headline, even thin rules, go down without wrinkling or cracking.

And once they're down, they're down to stay. Other types can be unpredictable. Some days they stick fine, other days you can practically blow them off.

Our transfers are also residue free. That means no sticky stuff is left after burnishing. Some brands charge extra to leave off the residue, but the Identicolor people couldn't imagine any graphics professional wanting all that guck on their comp, so they made it standard.

Recently, Identicolor thought of another way to add luster to our product line: foils that perfectly simulate hot stamping. They come in nine shiny metallic colors and they can be combined with as many other colors as you want—all registered on a single transfer.

Before Identicolor you had to say to your client, "Believe me, This will be a bright, shiny gold." Now you can show them.

They told us to expect a constant flow of new ideas when we took on the Identicolor process, it seems the tap is never shut.

Circle 207 on Reader Service Card

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Color Presentation Services B.V.
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ATLANTA, Georgia
Type Designs, Inc.
404-320-3000

BALTIMORE, Maryland
Identicolor of Baltimore
301-687-1222

BERLIN, West Germany
Art-Finish Prasentations-Service
49-30 262-5017

BOSTON, Massachusetts
The Composing Room, Inc.
617-742-4866

BREMEN, West Germany
Headline Layoutsatz-Service
49-421 34 10 67/68

BRUSSELS, Belgium
Graphiservice
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CHATTANOOGA, Tennessee
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CHICAGO, Illinois
Ryder Types, Inc.
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ColorComp, Inc.
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Bohme, Inc.
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Everts Alfabet APS
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DAYTON, Ohio
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Arnold/Identicolor, Inc.
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Alpha 21
313-352-7330

DUBLIN, Ireland
Design & Art Photosetting, Ltd.
353-1 761-739

EDINBURGH, Scotland
Ace Phototypes, Ltd.
44-31 225-1030

FRANKFURT, West Germany
CTS Frankfurt
49-69 789-4004

FRANKFURT, West Germany
TypoBach
49-6121 52-40-94

GREENVILLE, South Carolina
The Typography Studio
803-232-2486

GREENWICH, Connecticut
EPI Graphics
203-869-2700

HAMBURG, West Germany
CTS Identicolor
49-40 47-73-47

HAMBURG, West Germany
Prasentations Service Identicolor
49-40 23-41-41

HANNOVER, West Germany
CTS Hannover
49-511 28-16-76

HOUSTON, Texas
Typografiks, Inc.
713-861-2290

HONG KONG, Central
Wealth Step Industrial, Ltd.
852-5 455-008

INDIANAPOLIS, Indiana
Typoservice Corp.
317-634-1234

KANSAS CITY, Kansas
Cicero Typographers
913-677-1333

KNOXVILLE, Tennessee
Identicolor of East Tennessee
615-522-0455

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Team Design Sdn Bhd
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Centennial Graphics, Inc.
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Lettergraphics, Inc.
501-375-5395

LONDON, England
Headliners (London) Ltd.
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LONDON, England
The 5th Plane; Identicolor
44-71 490-0051

LONDON, England
QB Factory
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Aldus Type Studio, Ltd.
213-933-7371

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Advertising Production Svc Inc.
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MEMPHIS, Tennessee
Lettergraphics, Inc.
901-458-4584

MILWAUKEE, Wisconsin
P.A. Altenhofen Typographers, Inc.
414-352-3590

MONTCLAIR, New Jersey
Graphics III
201-783-6282

MONTREAL, Canada
Centre Typographique
514-861-7231

MUNICH, West Germany
Studio fur Typographie
49-89 558-161

MUNICH, West Germany
TypoBach Munchen GmbH
49-89 55-49-77

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Identicolor of Nashville
615-383-8261

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CT & P Color & Graphics
212-675-7500

NEW YORK, New York
Pinwheel
212-684-5140

NEW YORK, New York
Potomac Graphics Industries
212-924-4880

NEW YORK, New York
R.O.R. Typographics
718-361-8711

NEW YORK, New York
Speed Graphics, Inc.
212-682-5520

NORTH HILLS, Pennsylvania
ColorComp, Inc.
215-572-7725

NUREMBURG, West Germany
Typo Tausend Betriebs GmbH
49-911 366-16

PARIS, France
Studio Lasnier Graphic
33-1 43-37-80-00

PARIS, France
TypoGabor
33-1 47-39-06-38

PARIS, France
Groupe Creations Graphiques
33-1 47-63-11-63

PARIS, France
Empreinte
33-1 46-40-11-95

PENNSAUKEN, New Jersey
Armstrong Graphic Services
609-486-4846

PHILADELPHIA, Pennsylvania
Stallone Typo Service, Inc.
215-568-6310

PHOENIX, Arizona
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PITTSBURGH, Pennsylvania
Headliners of Pittsburgh, Inc.
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PORTLAND, Oregon
Paul O. Giesey/Adcrafters
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SouthEastern Typography
919-832-7568

RICHMOND, Virginia
Riddick Advertising Art
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ROCHESTER, New York
Shurtleff, Inc.
716-377-0483

SALT LAKE CITY, Utah
Twin Type
801-328-8683

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Central Graphics, Inc.
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SAN FRANCISCO, California
City Type, Inc.
415-781-0463

SANTA ANA, California
Redi-Ad, Inc.
714-541-3341

DHAHRAN, Saudi Arabia
The Graphics Center
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SCARSDALE, New York
EPI Graphics
914-472-0000

SEATTLE, Washington
Type Gallery, Inc.
206-285-6333

SINGAPORE, Republic of Singapore
Team Typesetting
65 336-1333/4

SPRINGFIELD, Missouri
Lithostat
417-866-2502

ST. JOSEPH, Michigan
Type House, Inc.
616-983-7704

ST. LOUIS, Missouri
The Composing Room, Inc.
314-773-2400

STOCKHOLM, Sweden
Identicolor, Enholm & Bjorklund AB
49-89 55-81-61

STUTTGART, West Germany
Prasentations Service
49-711 636-8091

SYDNEY, Australia
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61-2 964-3777

TAMPA, Florida
Conway Typographers
813-251-0502

TOLEDO, Ohio
Metzger Type House, Inc.
419-241-7195

TORONTO, Canada
Cooper & Beatty, Ltd.
416-593-7272

VOLKLINGEN (Saarland), West Germany
Joachim Wetzstein Gmbh
49-68 98-88-81

WASHINGTON, D.C.
Phil's Photo, Inc.
202-293-2214

WICHITA, Kansas
The Typesetter, Inc.
316-267-5001

WIESBADEN, West Germany
TypoBach
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ZURICH, Switzerland
Identico Prasentations-Service AG
41-1 461-6500

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International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics & business of type.

As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

These Subscriber companies are licensed to manufacture and sell ITC typefaces.

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AGFA Corporation
Agfa Compugraphic Division
90 Industrial Way
Wilmington, MA 01887
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EditWriters, CompuWriters, Text Editing Systems, MDS™ 8200, 8400, 8600, Accessories and Supplies

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AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.
3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Express System for Signage

Apple Computer, Inc.
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Cupertino, CA 95014
(408) 996-1010
Manufacturer of Macintosh Equipment

Applied Arabic Limited
South Bank TechnoPark
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01922-8803
Distributors of Arabic Typefaces and Suppliers of Digital Information for Arabic Typefaces

Architext Inc.
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Fort Myers, FL 33901
(813) 332-1174
Toll Free: 800-237-4474
Dry Transfer Letters, Cut Out Letters

ASIBA GmbH
Ostengasse 7
8400 Regensburg
West Germany
(0941) 52240
Letterplot 33 (Software for Signage)

Aston Electronic Designs Ltd.
125/127 Deepcut Bridge Road
Deepcut, Camberley, Surrey
GU16 6SD England
(0252) 836221
Video Character Generators

Autologic, Inc.
1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
Phototypesetting and Laser Imaging System

Autologic SA
1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and Phototypesetting Systems

Avo's Type and Lettering, Inc.
17562 Eddy Drive
Santa Ana, CA 92705
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2" Film Fonts

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D-1000 Berlin 46
West Germany
(030) 7795-1
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Front-Ends, Optomechanical Photo Units, Digital Photo Units/ Digital Recorders, Laser Recorders, Headline Typesetters, Scanners

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60 McPherson Street
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Canada
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Cambridge, MA 02142
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Fontware and Digital Type

British Broadcasting Corporation
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England
01-580-4468
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C² Computer Specialists
RD1
Box 1285
Bangor, PA 18013
(215) 588-0047
Fonts Galore System

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75 Kneeland Street
Boston, MA 02111
(617) 426-3577
SuperSetter Digital Imaging Systems for Text

Casady & Greene Inc.
26080 Carmel Rancho Boulevard
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Carmel, CA 92923
(408) 646-4660
Manufacturer of Bitmap and PostScript Typefaces for Macintosh

C. Centennial, Inc.
2 Centennial Drive
Centennial Park
Peabody, MA 01960
(508) 532-5908
Manufacturer of Custom and Standard Font Products for Laser Printers and Dot Matrix Printers

Cello-Tak Mfg., Inc.
35 Alabama Avenue
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(516) 431-7733
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2483 Hearst
Berkeley, CA 94709
(415) 549-1901
Laser Fonts

Chartpak
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(413) 584-5446
Dry Transfer Letters

Color Image Products Company
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Lancaster, PA 17601
(717) 393-2591
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Computer Associates International, Inc.
Great Valley Corporate Center
40 Valley Stream Parkway
Malvern, PA 19355
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Develop, Market, and Distribute Graphic Software for Apple Macintosh Computer

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D-7750 Konstanz
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SM1 PQ England
01-636-0474
Font Manufacturer

Fundición Tipografica Neufville, S.A.
Puigmarti, 22
Barcelona-12
Spain
219 50 00
Poster Types

GDT Softworks Inc.
Suite 188
4664 Lougheed Highway
Burnaby
British Columbia V5C 6B7
Canada
(604) 291-9121
Developer of Macintosh Printer Driver, Employs Outline Font Technology for HP Deskjet, HP Laserjet Series, and HP Laser Compatible Printers

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Praia de Botafog 440-16 andar
Rio de Janeiro CEP 22250
Brazil
(021) 286-8284
Telex 021-33499
Digital Phototypesetters, Photocomposition Systems

Graphic Products Corporation
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Wheeling, IL 60090
(312) 537-9300
Format Cut-Out Acetate Letters and Graphic Art Aids

GST Software Products Limited
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Huntington, Cambridgeshire
PE17 4LG
England
44-480-496789

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West Germany
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011-81-3-440-1531

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Hauppauge, NY 11788
(516) 434-2074

Linotype Limited
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Cheltenham-Glos. GL53 7LR
England
(0242) 222 333

Linotype GmbH
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Tampa, FL 33619
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6360 Friedberg/H.
West Germany
06031/3677
UNI.LET (CAD-CAM System)

Microtype
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France
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Los Altos, CA 94022
(415) 949-5544
Mirus FilmPrinter

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England
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Visual Communications Equipment

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Electronic Printing Systems

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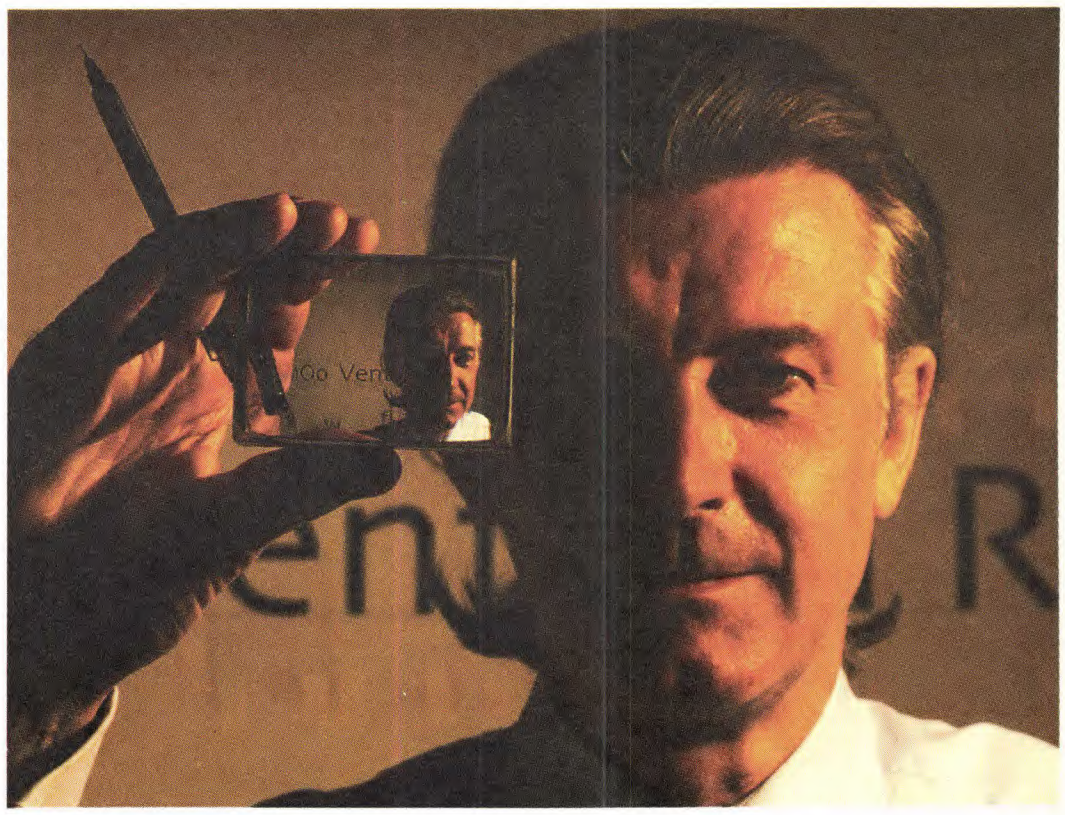

Matthew Carter

At Bitstream, we take great pride in the quality of our typeface library for the Macintosh.® The industry has acknowledged Bitstream's superiority time and again. One reason why Bitstream faces are the highest quality is that we have a quality face behind them.

Matthew Carter is Bitstream's Senior Vice-President of Design. The renowned creator of ITC Galliard,® Bitstream Charter,® Snell, Bell Centennial, and many other faces, Matthew brings the designer's eye for detail in establishing Bitstream's high standards. He also oversees the creation of new designs to be added to Bitstream's growing library of 1,000 faces.

Matthew's career started over 30 years ago, cutting punches for hot metal type. He and a number of Bitstream's senior designers previously worked at Linotype, where they contributed to the building of its type library (you know, the one Adobe sells). When the time came to build the Bitstream® Typeface Library, they discovered what is ultimately true of all things—you do a better job the second time around.

Matthew won the Frederic W. Goudy Award in 1986 for his contributions to the printing industry. And as Bitstream's most important face, he continues to make a mark in the ever-evolving world of type.

Matthew's not for sale, but some faces just need to be seen to be appreciated.

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Letter from the President

Type90 is very important for those of us interested in type.

This conference comes at a moment of critical change. More people are using type, some in new and unconventional ways. For the first time large numbers of people have access to technology that enables them to excel or to make typographic mistakes. This is because technological change has made type very available.

This technology is new, and innovation over the last three to five years has accelerated with unprecedented speed.

For the time being this change has led to confusion. It is not always clear how to get the best results using an available combination of hardware and software. Even people who use type a lot are sometimes unclear about how to get the results they really want.

Ultimately, when there is a critical mass of new type technology being used, the products that survive will be those which truly meet the needs of those who need to use them.

This means a little more confusion for a while and more systems integration. It means the availability of type at differing quality levels for different uses, but as building blocks, making the use of type a truly seamless and interactive process. In addition, we can expect systems to incorporate the flexibility to get a really professional job done. After all, not everybody can do something to the level that he or she aspires to have it done.

Quality will be demanded. Systems will be able to provide it. An issue is whether there will be the incentive for manufacturers to innovate and to produce quality new typefaces and software, and just as importantly for designers to design it.

As digital information and software become an increasingly substantial component of more type products and services, the need to remove the unpredictability of copyright and patent laws becomes a major issue in many countries, and especially in the USA. Those who design and trade in intellectual property need protection to provide the necessary incentive to innovate to the highest possible standards of excellence, and to fully commit to the integration that people who use type need.

This protection is not an impediment to the availability of type or enabling features. We are now approaching not only an integrated world, but also a device independent one, where free competition abounds, and where a very large selection of products is offered.

The problem with type is that the medium on which type is delivered is inexpensive to produce, and if intellectual property is not paid for, but appropriated, the product can be sold at a very low price.

The medium itself does nothing, and has no value. It is only the carrier. The intellectual property contained on this medium is what has value. If this is not protected, and in many countries it is not, then type becomes a commodity because investment in innovative and quality design cannot be justified, and designers cannot be paid.

Type90 is a wonderful environment to consider these and other issues from both an historic and a future perspective. It is an opportunity to understand how others involved with type are thinking, and to have a voice and to make a difference.

We at ITC support the idea of Type90.

Mark J. Batty
President and CEO
International Typeface Corporation

in this issue:

11
The Letter L
A modern key to ancient symbols.

12
His Art Begins Where Others End
"Graphic" art assembled as graphic "art."

14
Can Fine Typography Exist in the '90s?
Comments on the future from typographers of today.

16
Type90 Oxford
Type and design — the issues and the future.

22
Typographic Milestones — William Caxton
A modest translator who helped establish the English language.

26
Meant to Be Seen, Not Heard
Poetry presented as visual experiment.

30
On the Ceremony of Ascent
A celebration of stairways as architectural metaphor.

34
Selling Icons
American film posters from the halcyon heyday of Hollywood.

38
Tullio Pericoli & The Power of Gesture
A caricaturist finds the child in heros.

42
Love Letters
Two artists express their reverence for the alphabet.

50
Tech Talk
What's new and where to find it.

63
Thoughts
From Marshall McLuhan's *The Medium Is the Message*

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FRONT COVER: ITC MACHINE, ITC GALLIARD BLACK ITALIC TABLE OF CONTENTS: ITC MIXAGE MEDIUM, BOLD, BLACK ITALIC
MASTHEAD: ITC NEWTEXT REGULAR THE INDEX TO ITC TYPEFACES APPEARS ON PAGE 65.

L
ITC Avant Garde Gothic®

L
Goudy Old Style

L
ITC Tiffany

L
ITC Tiepolo®

The 'L' is a narrow letter, and virtually an 'E' with the upper strokes removed. The horizontal stroke is approximately half the cap height, but in some designs it can be less. In most serif types the end of the horizontal stroke is terminated in a serif design which echoes the others in the face. In some serif faces, however, such as Goudy Old Style and Poliphilus, it ends in what looks like a tapered brush stroke.

Allan Haley

The ancestor of our present letter 'L' was instrumental in unlocking the secrets of ancient Egyptian culture. The sound of the letter 'L' as we say it now was one of those represented in the names "Ptolemy" and "Kleopatra" on the Rosetta stone.

When the stone was discovered in 1799 it sparked considerable interest among scholars and the general public. It was believed that this four-foot slab of black basalt, because it apparently had identical messages carved in Egyptian hieroglyphics, Egyptian demotic writing and Greek script, could help unlock the mysteries of the ancient Egyptian hieroglyphics.

There are several oval enclosed inscriptions on the stone which were correctly identified by scholars of writing to refer to the specific rulers. It was also correctly deduced that the most commonly named ruler was Ptolemy, and the second, Kleopatra. The repetition of letters in the two rulers' names (PTOLE) was instrumental in deciphering the challenging hieroglyphics.

The Egyptian equivalent of our 'L' was first represented by the image of a lion. Over centuries this evolved into a much simpler hieratic character which could, with a long stretch of imagination, be seen as the basis of the letter we know today.

When the Phoenicians developed their alphabet around 1000 BC, the "el" sound was depicted by an even more simplified version of the hieratic symbol. Actually, it was represented by a number of simpler versions: some rounded and some more angular. From this point on, the "simple" L becomes a rather complicated character. It takes on a variety of forms (sometimes simultaneously) in just about every alphabet in which it is represented. The Greeks alone had four versions.

Egyptian Lion

Egyptian Hieratic

Phoenecian Lamedh

Various Greek Lambdas

The Phoenicians called the letter Lamedh, which meant a goad or a lash. By imagining these objects a whip or lash can be seen in the basic shape of the Phoenician letter, which is made up of two strokes: one probably represented the handle of the whip; the other, the thong.

The Greeks, as they did with so many other letters, borrowed the basic shape of the Phoenician letter, but made some slight modifications to its design and name. They established the angular quality of the letter, and changed its name to Lambda.

The Romans adopted one of the Greek versions of the 'L', but initially not the one we are used to today. The first Roman 'L' looked more like an arrow pointing "southwest," rather than the right angle we currently use. Over time, the letter evolved into the horizontal and vertical stroked character used on the monumental Trajan's Column—and the one we use today.

HEADLINE: ITC AVANT GARDE GOTHIC BOLD, ITC GALLIARD ROMAN TEXT: ITC KORINNA REGULAR, EXTRA BOLD BYLINE: EXTRA BOLD KURSIV CAPTIONS: ITC FRANKLIN GOTHIC BOOK

His ART Begins WHERE Others End

A Short History of Decay

Everyone who paints, writes, designs or composes agrees on one thing: there is nothing so daunting as a blank page. Israel Joe Costin has no such problem. He always has a head start, because his creations begin where others have left off.

If you should one day be on a street or subway platform in New York and see a well-groomed, impeccably dressed man ripping or cutting posters off a wall, it might very likely be Joe Costin. That's how he starts. He casually tucks his "finds" into a briefcase or shopping bag, and off he goes. To a studio? Not if it's daytime. Then he's off to a heavy day's work for his typography firm, **Set To Fit,** where he is Vice President in charge of Sales and Service. But when he gets home he spreads his collection of treasures about, and that's when the creative juices start flowing.

His assemblages look like collage. His working style sounds like collage. It is that and more. He begins with the posters and fragments he finds in public places. They bear the gouges, scratches, smudges, and other vestiges of human contact. They also bear the splatters of rain, the roughed-up surface and character marks worked by natural forces. It all adds to the color and texture of the printed piece.

The Temptation to Exist

Typographical Landscape

Pas de Deux

Sometimes he gets even more than he hoped for. When his filched material is three or four layers thick, he then lovingly soaks it in warm water, teases the sheets apart and finds some unexpected pleasures.

Ninety-nine percent of his working materials are found objects. Actually they are the work of graphic designers, typographers, printers, people and nature. Costin assembles his fragments, studies them, arranges them, mounts them on illustration board (the larger ones on canvas), adds a bit of paint here, tears away a swatch there, shifts, tacks on, removes elements, constantly acting and reacting to what he sees before him, until something goes *zing* deep inside him and he feels it's right.

Costin is quick to dissuade anyone from looking for a message in his work. They are just arrangements of shapes, colors and textures, especially of typographic forms. He searches primarily for wonderful bits and pieces of typography in his hunting expeditions.

Turned On By Typography

The first dollar Joe Costin ever earned came from a type shop, and typography has been his livelihood ever since. He knows the business from Linotype to electronic typesetting—he's done it all. And everything he's learned about esthetics, about form and line and color and texture, has come from looking at and handling type. Letterforms are for Joe Costin what apples were for Cezanne, and dancers for Degas.

To hear him speak so knowledgeably about painters and painting, and esthetics in general, you would think he has had extensive formal training. But Joe Costin, with not a trace of arrogance, confesses that he is completely self-educated. No college...no art school... no private instruction. What he had going for him was a mother who, early in his life, aroused his appetite for beautiful things. So much so, he often sneaked off to museums alone, careful not to let his buddies know his whereabouts, and of the secret pleasures he took in looking at paintings and sculpture and all the wondrous things in glass cases.

Along with his genetic predisposition to visual and aural pleasures, he has an insatiable curiosity and a willingness to examine the unknown. Costin explores new materials and plunges into, what are for him, new forms. He recently started working in acrylics, and his modest goal is to become "a good painter."

We feel quite certain Joe Costin will never be intimidated by a blank canvas. There will always be a letterform to get him going. *M.M.*

Becoming Is Better than Being

Joe Costin exhibits at the Katonah Gallery, Katonah, New York.

HEADLINE: ITC KABEL ULTRA; ITC AVANT GARDE GOTHIC EXTRA LIGHT, DEMIBOLD CONDENSED; ITC CENTURY ULTRA; ITC FRANKLIN GOTHIC DEMI; ITC MODERN NO. 216 MEDIUM ITALIC SUBHEAD: ITC CENTURY ULTRA, ITC AVANT GARDE GOTHIC BOOK TEXT: ITC WEIDEMANN MEDIUM, BLACK
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Can TYPE

The question is not so easily answered. From different perspectives the response can be a resounding yes *or a qualified* no. *Electronic typesetting and type designed for a computer and on a computer have made some type lovers anxious. Yet other fastidious and committed type users have found working with type in this electronic age a compelling challenge.*

U&lc *approached creative specialists in various fields and posed the question: Can fine typography exist in the '90s? Here are their replies.*

Hugh Dubberly
Chairman, Computer Graphics Department, Art Center, Pasadena; Creative Director, Computer Graphics, Apple Computer, Cupertino.

"Fine typography is alive and well in the '90s. In fact, fine typography is healthier than ever before. That's because more high quality type is available to more people than ever before. What we've seen is the democratization of type. Office workers around the world are familiar with the names Bodoni and Garamond. Who would ever have dreamed of such a thing?

Computers have dramatically reduced the cost of developing a new typeface. Lower development costs have led to more type and inevitably to more good type. Now anyone with a personal computer has an opportunity to design a typeface. This new democracy of type, the easy access, and a wide range of possibilities have created a tremendous vitality in typography.

Still, fine typography depends on more than well-drawn type. Fine typography is related to what happens when you put type down on a page. For designers the crucial question is how to effectively and appropriately use this type—how to structure and organize a message. For people new to design who do not have any experience using type, the study of typography is essential. I believe that typography should be taught in schools, even in high schools. Learning to use type is as important as learning to write. It is part of being literate.

While computers have changed the way we use type, they are far from perfect. The computer industry is continuing to improve software, and it can be much better. We need to bring more designers into the process. But "layout" programs are just a beginning. Imagine more intelligent programs devised by designers and typographers—smart programs that offer suggestions. Imagine a smart program for office use that takes raw text and offers various design options, suggests typefaces, sizes, positions—structures based on an understanding of the content of the text. Such programs would give designers new tools and roles creating systems for software and corporate identity.

We must also look beyond paper. More and more we will look at type on monitors as finished design—not just a step on the way to printing. We will receive more information directly on screen. This is an enormous new market for designers and typographers. We cannot ignore the computer itself as an exciting and dynamic medium for fine typography. The future for type is brighter than ever."

Aaron Burns
Chairman, International Typeface Corporation, New York City.

Fine typography already exists in the '90s. The technology has made it possible. We may not, however, recognize it.

The problem that exists today is not the ability to produce fine typography, but the ability to recognize it when it is seen. To know what it should look like, what to try to achieve.

Bad spacing is bad spacing in any era. If the tastefulness required to produce fine typography is not there, then fine typography will not be possible under any conditions using any technology.

Fine typography is an attitude; one must care. One must know what it is possible to achieve before accepting or rejecting any typography, fine or poor.

What I think is missing today is an appreciation of fine taste. Once people know how to appreciate excellence, they will not accept mediocrity. So it has been for centuries, and so it will always be...for those who care.

Gunter Gerhard Lange
Art Director, H. Berthold AG, Munich.

The future of the art of typesetting has not arrived yet. The larger the number of non-professionals in this business, the farther the distance between these new users and the highly qualified professional typesetter. The master typesetter will survive in any event. Although the number of type specialists is shrinking, those who do excellent typesetting will get decidedly better in the quality of the execution of their work.

OGRAPHY EXIST *in the* '90s

Zuzana Licko
Type Designer, Emigre Graphics, Berkeley.

Over the years, the form of the written word has become progressively less tangible as it has evolved from handwriting to letterpress to phototypesetting to today's ephemeral transmittal over phone lines to computer terminals. These technical advances originally were intended to promote literacy and knowledge for everyone by increasing the speed and volume of publishing while decreasing its cost. Today's amassment of information offers more than could ever be read and understood in one lifetime. It gets harder, not easier, to extract essential knowledge. The problem is no longer one of making information available, but of facilitating understanding. That is exactly the role of today's typography: maximizing comprehension.

The personal computer has democratized every aspect of publishing from writing to layout to type design. Technology no longer restrains the realization of ideas, and this has radically altered the professions of typesetters, printers and type manufacturers. Because the computer is still an unfamiliar medium, designers must reconsider many basic aspects of design that have been forgotten since the days of letterpress. The computer has integrated design and production, and the computer has reintroduced craft as a source of inspiration. Many alternatives can be quickly and economically reviewed, enabling the artist to spend more time evaluating the options, a task which requires intelligent discrimination and a thorough understanding of fundamentals.

Fine typographers have spent lifetimes developing ultimately legible type designs. They have trained themselves to perceive the finest details and have systematically defined guidelines for perfectly neutral typography. Neutrality is achieved when something is so common that it disappears from normal cognition. Therefore, neutrality is subjective and based on the viewer's degree of experience. So, when we say "design a neutral typeface," we really mean, "define a typeface that is so familiar in form that nothing about it will be noticeably new."

Legibility is neutrality. The most popular typefaces are the easiest to read; the popularity has made them disappear from conscious cognition. After a while, it is impossible to tell if they are easy to read because they are commonly used, or if they are commonly used because they are easy to read. But legibility studies are really an after-the-fact process. For example, they can show that Baskerville is significantly more legible than ITC Souvenir,® and that Baskerville is marginally more legible than Times Roman. But the studies cannot prove that Baskerville or any other typeface is THE ultimately legible typeface, since this can't be tested in relation to faces that have not yet been designed or implemented.

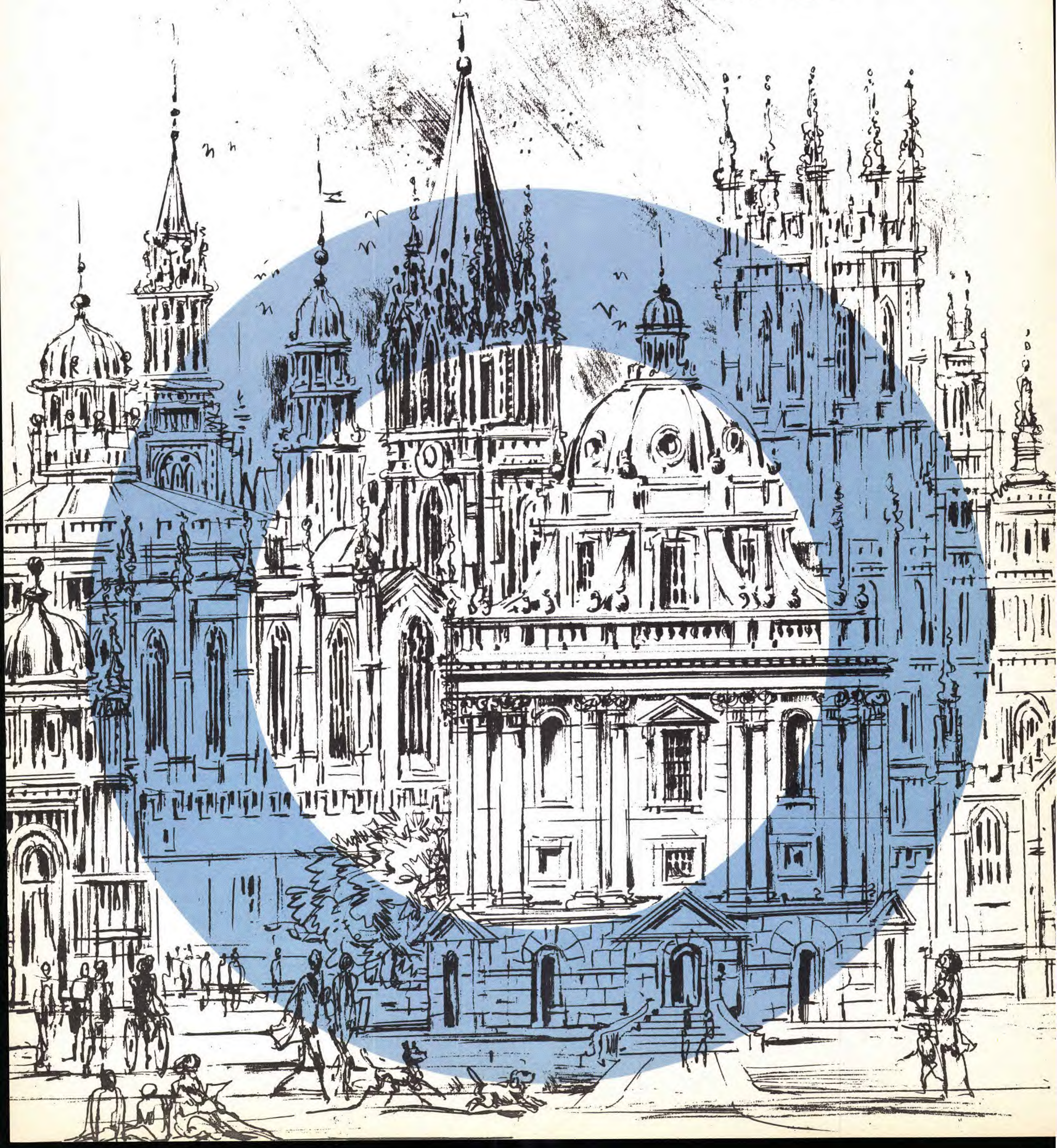
People learn to read best what they read most, and most of what they read currently is of substandard quality both in terms of contents and typography. It is mass consumable literature, such as newspapers, MTV and junk mail, that infiltrates our lives and eventually becomes the invisible, neutral standard. This is the level at which perception evolves day by day. If designers want to control the direction of this evolution, they need to infiltrate its makings, instead of retreating into yesterday's elitist typography.

This is an exciting time for typography with a truly unique opportunity to create new visual languages. The adaptation of our alphabet to today's digital technology is reevaluating the traditions in which letterforms are still deeply rooted. Today's access to type design and manufacture has created an opportunity for a new breed of designer free of traditional preconceptions.

Editor's Note: U&lc *welcomes your comments on fine typography in the '90s. Send your remarks to The Editor,* U&lc, *2 Hammarskjold Plaza, New York, NY 10017.*

HEADLINE: ITC FENICE REGULAR ITALIC, ITC AVANT GARDE GOTHIC BOOK, ITC FRANKLIN GOTHIC HEAVY, ITC LUBALIN GRAPH BOOK, ITC NEW BASKERVILLE ITALIC, ITC STONE SANS BOLD, ITC CHELTENHAM BOLD TEXT: ITC NEW BASKERVILLE ITALIC, ROMAN, BOLD ITALIC; ITC ZAPF DINGBATS
NAMES, TITLES: ITC STONE SANS BOLD, BOLD ITALIC

Type90 Oxford



For one unique weekend words such as serif, x-height, kerning, readability, PostScript,™ Ikarus M™ and TrueType™ echo in the streets and colleges of Oxford, England. Type90, held from August 31 to September 3, 1990, provides what is for many of the more than 600 type designers, graphic artists and typographers ("typomaniacs," to quote German designer Erik Spiekermann) from around the world, a rare opportunity to gather with others who share their passion for type.

This program of workshops, lectures and "town meetings" is covering such diverse subjects as type design, typography for print and video, stonecutting, non-Latin letterforms and chocolate alphabets. Hands-on workshops and "playrooms" offer conferees the chance to experiment with the latest computer design tools and technology.

Master class

Typographic design issues were discussed by top designers, Adrian Frutiger, Matthew Carter, Gerard Unger and Sumner Stone at a Type90 Master class. More than 100 people filled the Catholic Chaplaincy building to hear these experts' views on copyright, distortions of typefaces and design apprenticeship.

Responding to a question from Paul Luna of Oxford University Press about the distortion of type, Unger and Frutiger both found it irritating. Unger said, "I think it's a phenomenon we are stuck with. It will never go away and we will only see more and more of it. I have seriously thought about distorting a new design which I am working on much further than anyone else could ever do so that it would then be foolproof."

Matthew Carter, Adrian Frutiger, Gerard Unger, Sumner Stone and Erik Spiekermann

But Frutiger felt that "A small percentage of manipulation can give interesting results."

"The reason that distortion is possible is because of the technology we now have," added Stone.

Carter commented, "What makes distorted type unsatisfactory is that the whole letterform is either expanded or contracted by the same amount." Carter explained-when type is condensed electronically, not only are the horizontal parts of the letter contracted, so to are the vertical stems, resulting in thinner vertical parts. Conversely, expanded type results in extra thick stems. Type is sometimes so highly condensed or expanded that it bears little relation to the original design. Nevertheless, he added, "We're just very grateful they use our typefaces at all."

On training and apprenticeship in design, Unger said he had heard the notion that type design was one of the most secretive professions because designers are afraid to teach their work to others for fear of being copied. But he said he had never experienced this in his own training and had been greatly helped by a number of designers. "When I started, I asked everyone I could ask, questions about how typefaces should be properly designed and fitted, and nobody was ever hesitant about telling me."

Stanley Morison portrayed by Kenneth Griffith

Stanley Morison

Stanley Morison came back to life to be the opening speaker at Type90. Morison, arguably the most influential figure in 20th century typography, died in 1967 but was in Oxford, courtesy of actor Kenneth Griffith, for "Roman Stanley Revived!," a revue at the opening reception of Type90.

Portrayed in typical crusty and autocratic mood, Morison gave a condensed history of his life, illustrated with pictures from the past. Through his life, beliefs and career, the conferees were taken back into the history of typography before going on to discuss the designs and methods of the future.

Thanks to János Kass, illustrator; Andy Cave, writer; Chris Love, photographer; Banks and Miles, design and art direction; and HunterPrint, for their assistance in producing this special edition of *U&lc*.

Gerard Unger

Gerard Unger, graphic designer and teacher is excited by the changes taking place in the world of typography and design. Unger, from the Netherlands, said, "Suddenly type has escaped and anyone with a personal computer or a Macintosh who has a type design program is in business. You can call the Macintosh a democratizing instrument because it has led type to escape from its former rigid methods of manufacture and distribution.

Gerard Unger

"I think we will see a lot of experimentation of type design. I think the readers of the coming decade will be faced with other unconventional typefaces and the limits of legibility and readability will be really stretched. I like that a lot.

"Type design and typography has not seen such an experimental situation for a long time. The last time we had such experimentation was in the first quarter of the century with Futurism, Dadaism and Constructivism. All these *isms* had their own art forms and their own typography."

Unger said the most important thing he gained from Type90 was the exchange of ideas and understanding of issues. "At conferences like this you always see and hear things you have never seen or heard of before. I will go home loaded with new impressions and many new ideas."

Conferees at Master class

Adrian Frutiger

Adrian Frutiger comes to Type90 unmoved by the desktop revolution. Mr. Frutiger, who designed the Univers™ series of typefaces and many others now used widely in newspapers and magazines, says the developments in technology will not affect the way he works.

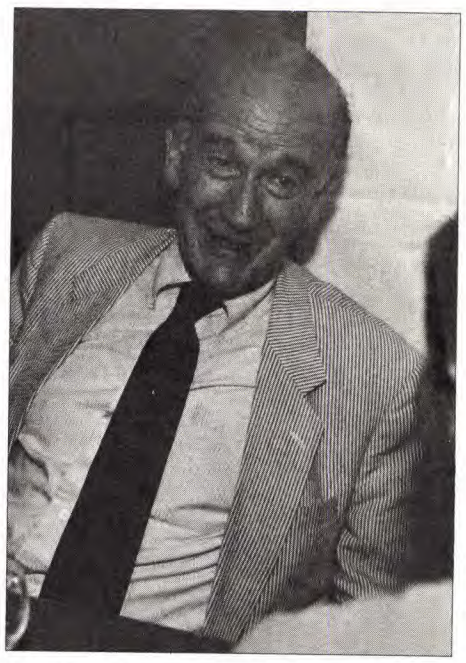
"I am not interested in the new techniques because I know from experience that the definition of new techniques will become finer and finer, and in a couple of years, there will be no difference between the definition in desktop publishing and high quality composing machines.

"I hope that we will have a difference between the quality for ten or twenty years or more but things are changing so fast." Mr. Frutiger, who lives in Interlaken, Switzerland, said, "What the reader looks for is not new typefaces. He looks for his old typeface.

"I admire the old typefaces and the masters like Baskerville, Bodoni and Caslon. Nothing better has been done for 300 years." Frutiger said he enjoyed the exchange of ideas which takes place at Type90. "I think Type90 is important because it puts you in contact with the young generation and the new technology but also with the traditional way to do things."

Type90 registration

John Dreyfus



John Dreyfus

London-based typographical historian and consultant John Dreyfus forecasts that one of the biggest changes in type technology over the next decade will be a marked improvement in the quality of facsimile messages. "The print industry is asking a great deal of the advent of in-house printing or what is called desktop publishing.

"What people are going to want is an image from their fax machines which is much better than what they have been getting from their typewriters. The standard of faxes is bound to react to the demand for new typefaces which are not going to be transmitted by ink or by contact but by some kind of electronic deposit."

A concern noted by Dreyfus is the danger of the new technology in that young type designers could learn their trade without ever having to physically handle hard type. "I think the knowledge of type you got from handling printers' type was very valuable and is a thing that you can learn. With the new system people do not learn this. The danger is that they become insensitive to size because you are not actually handling the type."

James Alexander, Mandy Farley, Steve Gooderham, Bertram Schmidt-Friderichs, Arnold Enfeldt, Günter Zorn, Erik Spiekermann and Wolfgang Dutschke

Jelle Bosma

Dutch type designer, Jelle Bosma, hopes that developments in technology will improve the quality of the modifications made on classical design. Bosma, an admirer of the work of Schneidler, Goudy and Jan Van Krimpen, believes the standard of current classical designs can improve in the next few decades.

He said, "All sorts of people can now make their typefaces and produce them which will make the whole of typeface production a fashionable affair. There will always be a demand for certain classical typefaces. One thing I hope is that the new technology will improve things because most of them are now copies of copies of copies of things that were done hundreds of years ago. People can now modify versions and shape their own."

Erik Spiekermann

Erik Spiekermann

Erik Spiekermann of MetaDesign in Berlin talks about the theoretical issues raised at Type90 by emphasizing the historical development of the use of type.

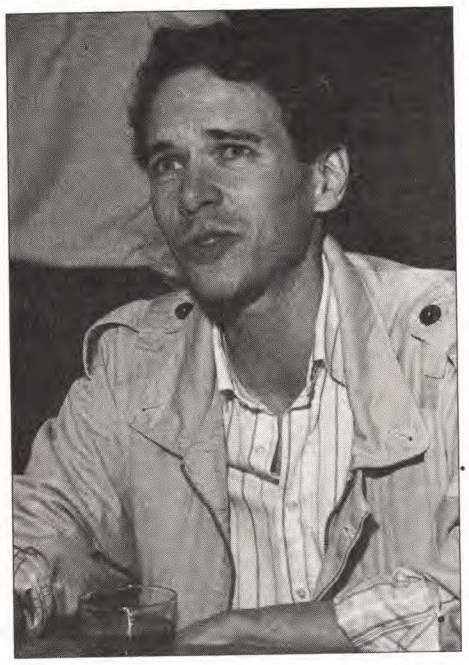
Spiekermann says, "We're back in pre-Gutenberg times, because Gutenberg's invention was also the invention of divided labor. There was a pressman. There was a typesetter. There was a type founder. There were all different jobs that eventually over the years became even more separate."

Spiekermann commented that this division of labor eventually became further subdivided. "This division of labor," he explains, "is what art directors bought. They didn't buy type. What they bought were pages, galleys and columns.

"The art directors would decide what typeface they wanted, what size. They didn't work it out. The typesetter did. So graphic designers weren't close to type at all.

"My definition of the difference between typographic design and graphic design is a question of attitude." Spiekermann comments that the era in which we use type now is again as significant as that of the invention of the printing press with everyone who has access to designing with type on a computer. As a result, Spiekermann states, we are in a seminal period of transition.

Mark Jamra



Mark Jamra

An American graphic designer and type designer working and teaching in Germany, Mark Jamra comments that Type90 is part of a continuing education on type and its ramifications, an exploration of the creative process.

Jamra describes this creativity as "confronting myself and discovering parameters through the work." Jamra has created two typefaces (including ITC Jamille™) and is at work on a third.

The essence of Type90, he feels, is more creative confrontation through the conference. Jamra comments that attending a master class in type design, going to workshops and generally becoming involved in the issues and ideas discussed at Type90 makes this a special event.

"Type designers," Jamra states, "often comment on how many faces are now available, enough to fill a very thick phone book, yet these designers find reasons, and very valid ones, for creating the next typeface. Each typeface has its reason for being and a reason for being used in design. This I am aware of when working on graphic designs. You can select, eliminate, choose, and finally find the one typeface which you feel solves your design problem."

Maxim Zhukov

Garrett Boge

Lettering artist Garrett Boge came to Type90 believing that the desktop revolution had opened a Pandora's Box of new techniques which will stimulate the development of both new classical and deconstructivist designs. Boge, who works from Gig Harbor, Washington, and has been involved with lettering arts for 20 years, said, "I come from a tradition of letterpress printing and commercial design work.

"These worlds have been ignited by the desktop revolution. It is anybody's guess what will happen now. I feel that designs will modulate between order and classical standards to deconstructivism."

Boge said he was encouraged by the new ideas and methods that were emerging in design. "There is a lot of experimentation being done with type and I think there is going to be more and more.

"I am here to get a sense of where the wind is blowing and also to get an impetus to my own work over the next couple of years."

Conferee at registration

Robert Norton and Aaron Burns

What is the significance of Type90?

Cynthia Hollandsworth
AGFA Compugraphic, Wilmington, U.S.A.

"The most significant aspect of Type90 is the exposure to other people in the international type business who I would not usually meet. At a meeting like this there are many interesting and knowledgeable people from every country who have terrific insights about type and typography. We have developed a number of exciting type projects as a result of these conferences."

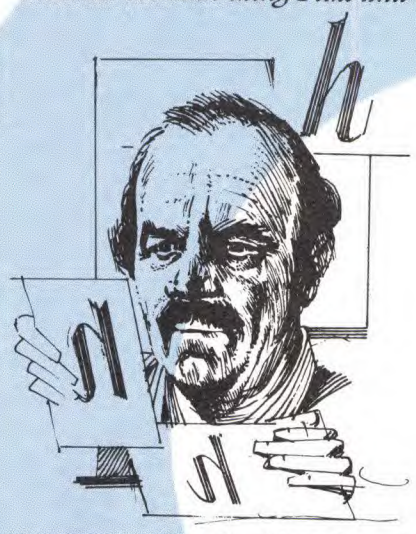
Colin Brignall
Letraset, London, U.K.

"For me, Type90 presents an opportunity to 'catch-up' on all of the very latest information in the progressively more complex world of typography. Imparting their considered views on all aspects of the subject from design, manufacture and marketing will be the world's leading experts. Simply, if you are in type then you must be involved in Type90."

Ed Benguiat
Photo-Lettering Inc., New York, U.S.A.

"Type90 is a wonderful thing, especially for a person like myself whose vocation and avocation are one and the same–designing type.

In Oxford at Type90, meeting people who like the same thing I like and who



I can talk about the things I want to hear and talk about makes it one of the most exciting and pleasurable experiences I can expect to have."

Adrian Frutiger,
Arcueil, France

"Today, with the popularity of desktop publishing, and with all the non-professional graphic designers who tinker with technology, it is crucial that people meet and talk at a forum like Type90. More than ever, we need a dialogue. There is a new urgency."

Allan Haley
International Typeface Corporation, New York, U.S.A.

"Type90 has its priorities correctly aligned. Other events are, many times, nothing more than attempts to make money under the guise of education. Type90's goal has consistently been to provide timely, valuable, and thought-provoking information to the typographic community.

This is especially important at a time when our industry is in such a state of flux and turmoil. Type90 is the right thing at the right time. It will make a difference."

Günter Zorn
Linotype AG, Frankfurt, Germany

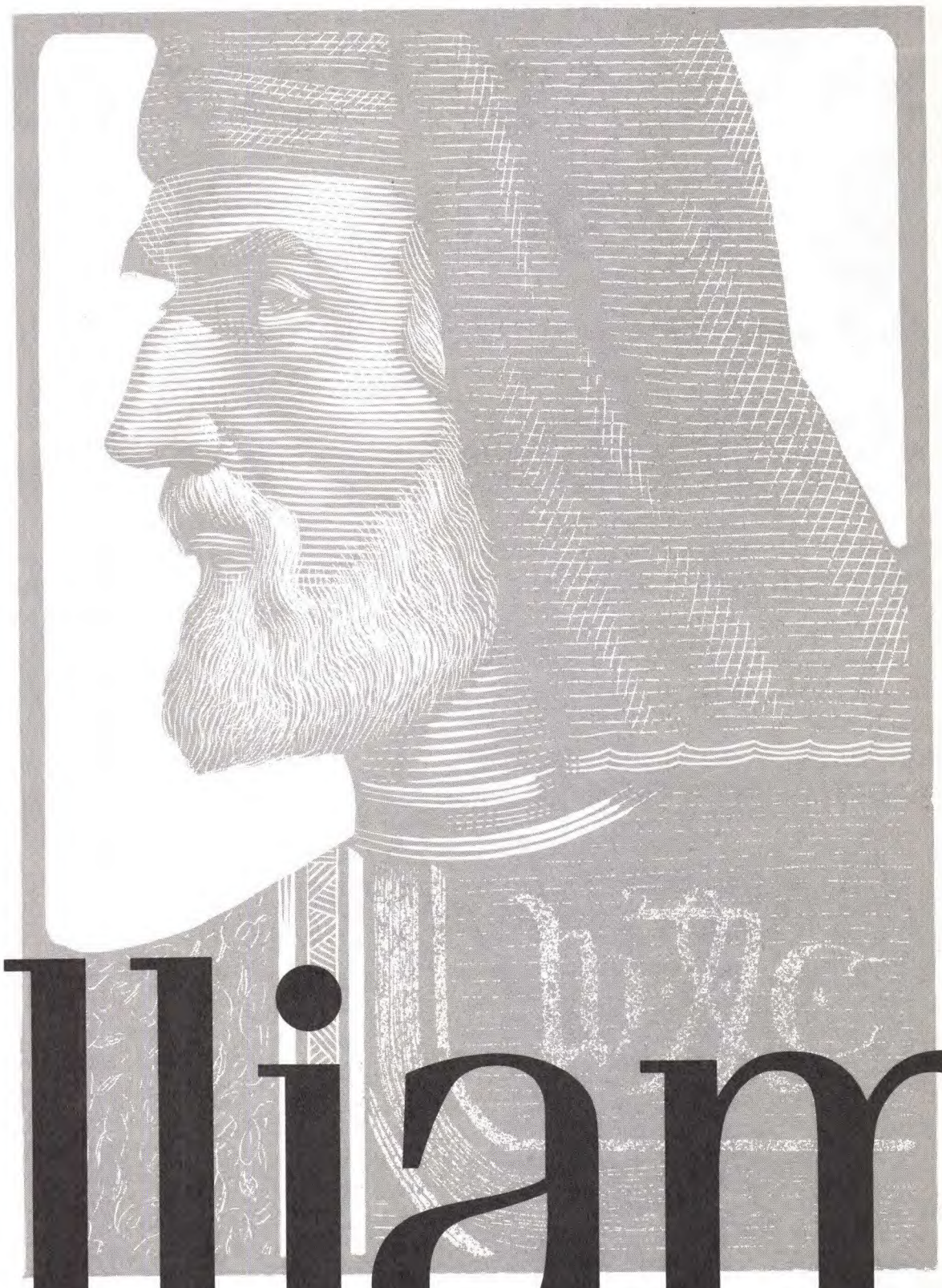
"It usually happens only once a year, at ATypI, that typographers from all over the world have the opportunity to meet in one place to share their views on typography and the typographical trends in our industry.

Type90 following the ATypI conference in Oxford makes it special this year. For a few days, Oxford becomes the Olympus of typography and the meeting will spark impulses for our work for the years to come."

Colin Banks
Banks and Miles, London, U.K.

"Type 1987 in New York showed that the horizon facing type and typography was wider than ever before. Standing facing it, it was easy to hear footsteps from the past, more difficult to hear those in front of us and the voices of tomorrow. But they are there all right; the problem is they are rather faint and separated by a lot of space.

Given the right atmosphere and the right structure, and at Type90 in Oxford I think we have both, something will happen."



The Modest Translator

William

by Allan Haley

Typographic history is peppered with egos. No one would ever describe Johann Gutenberg, Aldus Manutius, Giambattista Bodoni or Stanley Morison, as "shrinking violets." These were passionate men who through their strength of will and remarkable talent had an extraordinary influence on the shaping of our typographic standards and tradition.

As with all things typographic there are exceptions: England's first printer, and certainly one of its most important, was a simple and exceptionally unegotistical person. For much of his life William Caxton was a merchant. For all of his life he suffered from a world-class inferiority complex. To further separate Caxton from the norm, he was not a talented type designer nor even a particularly skilled typographer. And yet, this unassuming but well-meaning merchant paved the way for England's renaissance.

Textbooks give Caxton credit for printing the first books in England; and he would deserve recognition even if this was his only contribution to history. But, William Caxton did more—much more.

Not Just Type

Not only did he print the first book in English and introduce the art of printing to England, Caxton also did as much as anyone has ever done to establish the English language as a vehicle for literary expression. At a critical period, when English literature was at a low point and the spoken language of England was

Illustration by Mark Summers

Printer's mark, or imprint, used by William Caxton. (The Hulton Picture Company)

a hodgepodge of regional dialects, Caxton, by introducing the printing press to his homeland and determining that the press should produce only works in the English language, performed a service of inestimable value to the literature of English-speaking people. And all of this was accomplished after Caxton was well into his fifties.

William Caxton returned to London in the late autumn of 1476 after spending over 35 years representing British commercial interests on the European continent. He began his career as a merchant, but by the time he was ready to retire he had become a diplomat entrusted with the management of treaties affecting the prosperity of England's commerce. After such a long and successful career, most people would be ready to retire. Caxton certainly was.

But then something happened; something that compelled Caxton to pursue what was to become a consuming passion that not only gave him a new career, but added a new meaning to his life.

Beginnings of The Second Career

Late in his tenure as a trade diplomat, Caxton had begun translating a piece of European literature into English—mostly, as Caxton said, to forestall idleness. He had done a good job negotiating treaties, improving trade relations and generally creating a smooth-running European business machine for the British government.

Caxton

Toward the end of his career (because of earlier successes) Caxton simply had little to do.

So, in the spring of 1469, Caxton, "having no great charge of occupation...to eschew sloth and idleness which is mother and nourisher of vices and to put myself into virtuous occupation and business..." began to make an English translation of a popular European tale. After 40 or 50 pages were written, however, Caxton's self-imposed task began to lose its novelty. After 60 pages he put the work aside. He found that his new hobby wasn't fun and was, in fact, downright difficult.

Some time after this attempt at translating, Caxton retired from business and entered the service of the Duchess of Burgundy as an advisor. One day, while in conversation with his new boss, Caxton happened to mention his unfinished translation. The Duchess immediately demanded to see his work since she was also a patron of the arts. The opportunity to see the literature of Europe translated into English, her native language, intrigued and excited the Duchess.

New Responsibilities

After seeing his initial work she didn't hesitate to ask that Caxton take up the project again, and though reluctant to do so, he was more reluctant to incur the Duchess' displeasure. Caxton, despite his earlier accomplishments, still saw himself as a simple merchant and was uncomfortable with his first efforts as a translator. But the Duchess of Burgundy was exceptionally persuasive. Though unable to cure Caxton's inferiority complex, she did enable him to cope with it—or at least continue his work in spite of it.

Thus Caxton, who loved literature and who had been for a long time deeply disturbed by the lack of refinement and standards of his own language, was forced to take on a mission for which he was qualified, and commited to—but until then lacked the self-confidence to undertake. Caxton probably felt that his work was more akin to a penance than a mission. He wished to please his sophisticated patron but suffered under the belief that he was neither a good translator nor a good linguist. It was only relentless determination that enabled him to succeed.

The Real Goal

Caxton's translations were, in fact, only a painful means to a much more satisfying end. He persevered with them only because ultimately he wanted to print books. Duplicating copies of his work through the new technology of printing became Caxton's goal; the translations were only the means to that end. Various reasons have been advanced by historians for Caxton opening a printing business. Some feel that he foresaw the revolutionary possibilities of this new technology. Others contend that he desperately wanted to see books produced in the English language. Others believe that as a merchant, he saw the tremendous commercial possibilities of acquiring a virtual monop-

The Book of Chess, *printed in 1480, was the first English language book to use woodcuts extensively. (The Hulton Picture Company)*

oly for printing books in his homeland. The truth probably is that his motives were a combination of all these things.

Caxton's deeply felt appreciation of the good use of language is clear from his many references to his own efforts to improve his personal vocabulary; born, as he acknowledges in his first publication, in a part of England where, "I doubte not is spoken as broad and rude English as in any place in England," and living for most of his professional life in linguistically sophisticated countries, Caxton was naturally self-conscious about the lack of development of his mother tongue.

Although he writes, "I confess me not learned nor knowing the arte of rethoryke, ne of suche gaye termes as how be sayed in these dayes and used," and throughout his work he continually makes references to his feelings of inadequacy and lack of sophistication when it comes to language, Caxton persevered for the rest of his life producing translation after translation to be printed at his press.

❖ ❖ *The Start* ❖ ❖

Born about 1422 in Kent, England, Caxton began his professional career after serving as an apprentice to one of the wealthiest and most successful London merchants of that time. His father was apparently a well-to-do tenant farmer who also engaged in the cloth trade. It is believed that his father's position provided the opportunity for arranging this important, and very influential, apprenticeship for his son.

Caxton began his training at 14 with Robert Large, a prominent member of the Mercers Company (an organization of merchants who dealt in textile fabrics—especially velvets and silks). A year after the young Caxton entered his household, Large was chosen to be Lord Mayor of London, an office which added further prominence to his position and provided his apprentice with additional opportunities to learn the politics of business—and the business of politics.

✤ ✤ *An Ambitious Apprentice* ✤ ✤

Caxton had completed three years of his apprenticeship when his master and patron died. However, the apprentice was not forgotten in Large's will, which thoughtfully bequeathed 20 marks to young Caxton. Shortly after, Caxton left his homeland with his 20 marks and traveled to Burgundy, where English cloth merchants had their most active European business connections.

He prospered in Burgundy, and by 1449 he had become sufficiently well off to be accepted as a surety for another resident English merchant. But the man left Burgundy without attending to his obligations, leaving Caxton to pay the outstanding debt. The good news is that this was apparently the only unfavorable incident in an otherwise very profitable and successful business career.

Caxton was eventually made Governor of the English Nation, the Company of Merchant Adventurers resident at Bruges. This post was very much akin to that of a Consul in the present day diplomatic service—and one at which Caxton also succeeded. In all, his career was a model of success and prosperity.

During this time Caxton's interest in and concern for the English language increased. He became more aware of its shortcomings and fragility. Essentially a patchwork of dialects with no written foundation to maintain stability, the English language that Caxton knew was far less developed than many of the languages of continental Europe. As Caxton's concern heightened, so must have his frustration, because he retained a steadfast belief that he had little capability to bring order and strength to his native tongue.

✠ ✠ *An Honest Assessment* ✠ ✠

Besides his feelings of inadequacy as a linguist, Caxton didn't consider himself a particularly accomplished printer or typographer. In these latter areas there is no false modesty. Many of the early surviving books and other printed material which came from Caxton's press show clearly that England's first typographer was not interested in the development of typesetting as an art form. He issued nothing that would compare favorably with the better work of his contemporaries on the Continent. For the first several years that his press produced books, his products were almost crude by continental standards. The typefaces were coarse copies of Northern European fonts, his printing quality was clearly less than optimal, and many of his earlier books even lacked signatures, title pages and illustrations.

Why didn't Caxton seek to improve his craft? Why didn't he strive to equal the work of his European contemporaries? Because his true mission, the driving force behind his work, was not the design and printing of books—but the books themselves. His goal was to print as many accessible, readable books as he could for a wide audience. Caxton was not producing works of art, he was trying to build an English literary tradition.

After his press had been in business about five years a noticeable change seems to have come over the shop's output. Books began to have signatures, illustrations began to crop up, and there was a general improvement in the quality of Caxton's typography.

What happened? Competition. About this time, a rival printing shop opened just a short distance away from Caxton's. In an attempt to counter his competition, Caxton hired a new foreman, removing himself from the position of chief typographer. The good news about Caxton's new employee is that he was from Europe and familiar with the practices and standards of printing in France and Germany. This new foreman not only proved instrumental in improving the work produced at Caxton's press, he also carried on the business of the press for 45 years after Caxton's death. Thus, Jan van Wynkyn de Worde (or as he is commonly known: Wynkyn de Worde), an Alsace-born expatriate, became England's first typographer.

❄ ❄ *The Mysterious Art* ❄ ❄

Nobody is really quite sure about where Caxton learned the new art of printing, and Caxton himself seems to have gone out of his way to keep this information secret. Numerous stories have been told (some

quite fanciful), which attempt to explain the circumstances of Caxton's printing education. One such typographic folktale suggests that King Henry VI commissioned Caxton and another man to sneak into Holland and learn the Dutch secrets of printing. The two men supposedly were involved in high level espionage that included clandestine meetings, disguises, hush money—and even the abduction of a trained printer—all of which would rival a "Mission Impossible" script.

But most historians believe that Caxton learned his craft in Cologne. This is backed up by a statement made by Wynkyn de Worde in the prologue of a book published shortly after Caxton's death.

"And also of your charyte
call to remberance
The soule of William Caxton
first prynter of this boke
I laten tonge at Coleyn
hymself to avavnce
That evey well disposyd man
may ther onloke"

Caxton and his press, from a painting by Vivian Forbes. (The Hulton Picture Company)

The Real Product

The first book Caxton published, and the first book to be printed in the English language, was the translation requested by the Duchess. This was a small folio of 351 leaves, the first of which contained Caxton's Prologue and was printed in red. Some historians date this volume to 1471, the year in which the Prologue states that the translation was finished. But those who are more familiar with the difficulty of using early type fonts and printing equipment believe that three to four years could easily have been consumed producing this first effort.

Caxton's first book was followed by *The Game and Play of Chess Moralised.* This was a translation of a popular French book which likened the game of chess to life itself. Caxton was fascinated by the comparison and the lessons posed by it. He also decided that if he liked the book then his fellow Englishmen would share his enthusiasm.

These first two books and one other were printed while Caxton lived in Bruges. Then, in the autumn of 1476, Caxton returned to England after nearly 30 years abroad to set up a printing business in the Almonry of Westminster Abbey.

In the 14 years that Caxton operated his business he printed over 18,000 pages, mostly of folio size, and nearly 80 books. As time passed, Caxton became less of a typographer and printer, and more of a publisher. His three main assistants, Wynkyn de Worde, Richard Pynson, and Robert Copland increasingly undertook the task of type founding, typesetting and printing, giving Caxton more time to concentrate on his translations.

While working in England he translated 21 works from Latin, French, and Dutch literature. All but one of these were printed by him, and three of them were also brought out as second editions. By current standards, 21 translations may not seem like a major effort, but it was a substantial amount of literary labor in the late 15th century. The majority of the books required about 250 pages each, or a total of approximately 2,850,000 words. This means that Caxton averaged 400 words a day, five days a week, 240 days a year, during the 25 years after he retired from active life in public affairs.

Another First

Caxton was England's first printer and being a printer in the 15th century meant, for the most part, designing and founding your own type, thus Caxton was also England's first typefounder. During the 27 years of his involvement in the craft of printing eight typefaces were developed and used by William Caxton.

For his first font, Caxton persuaded a noted Flemish calligrapher to exchange his old profession for that of typeface design. The end result is generally considered to have been a somewhat crude and awkward typeface, but a design that was consistent with Flemish handwriting of the time. Caxton only used this type for the first three books he published in Bruges and did not bring it with him to England. Apparently, Caxton did such a good job of persuading his type designer to switch careers that the former calligrapher kept that type and used it to start his own printing business in Bruges.

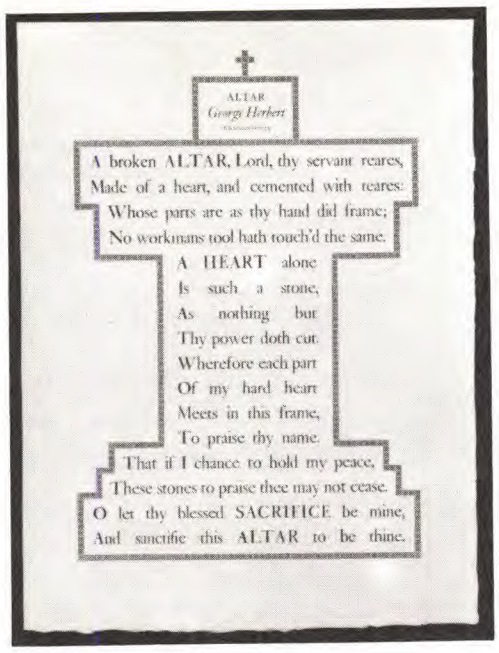
Caxton's second typeface (unimaginatively called "Type 2" by historians) was designed and cast in England, and is generally classified as a Flemish *Batarda* style. It is patterned after a German Gothic style but is more cursive in nature. Of the eight Caxton types, three are of this *Batarda* style. The others are more in keeping with the angular and pointed *Black Letter* types of Northern Germany. One of these is generally considered to be the ancestor of the "Old English" types that are still used today.

Caxton's Contributions

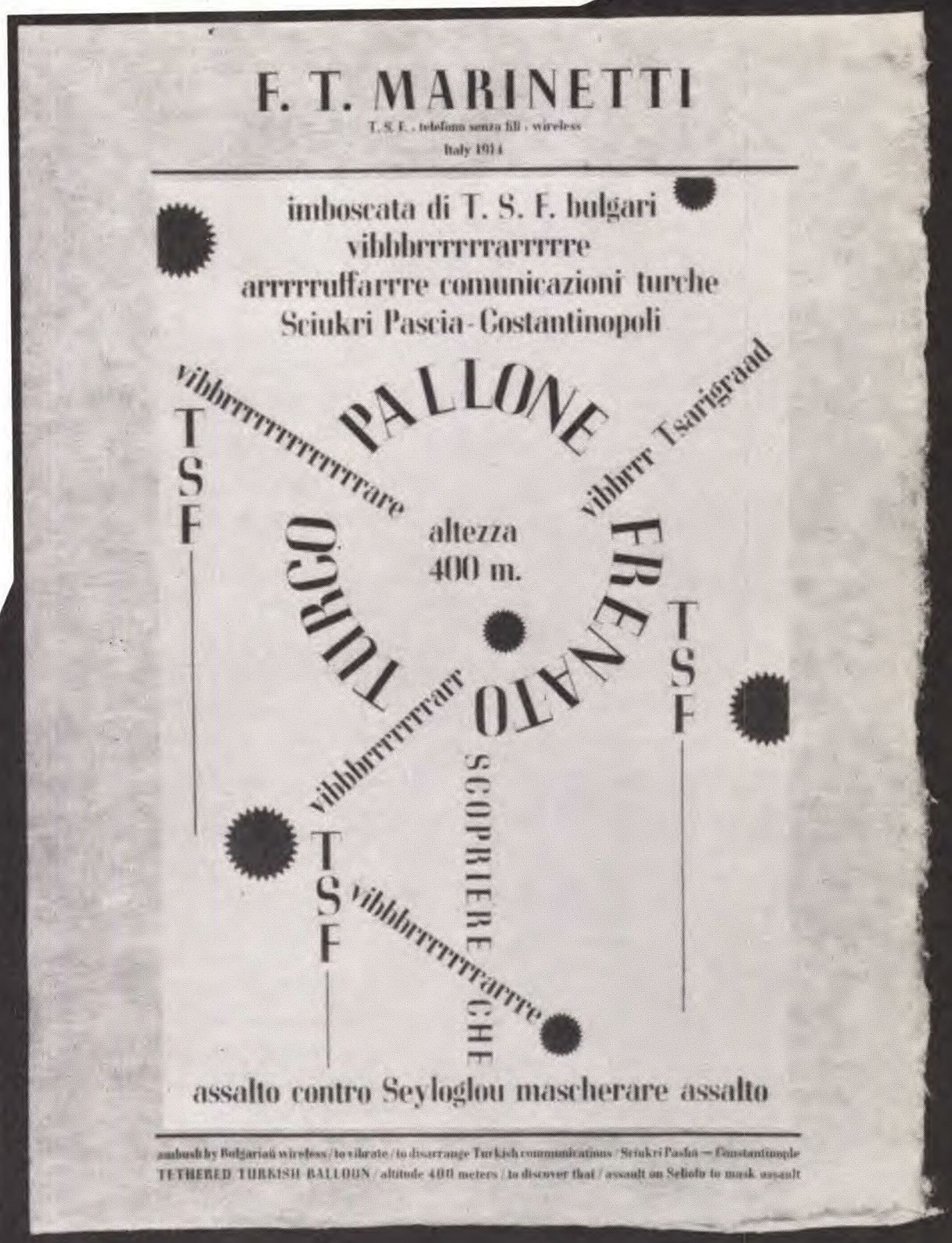
When William Caxton died in 1491, he had completed a career of widely varied activities. He contributed to the commercial prosperity of 15th century England, introduced both printing and type founding into England, and provided English readers with some of the best foreign, and later, English literature. Although his commercial exploits were not inconsequential, by far Caxton's greatest contribution was to the English language. His efforts increased the English people's awareness of the poetry and literature of their time, and paved the way for generations of great English writers to follow. Surely there might have been no English renaissance were it not for the likes of William Caxton.

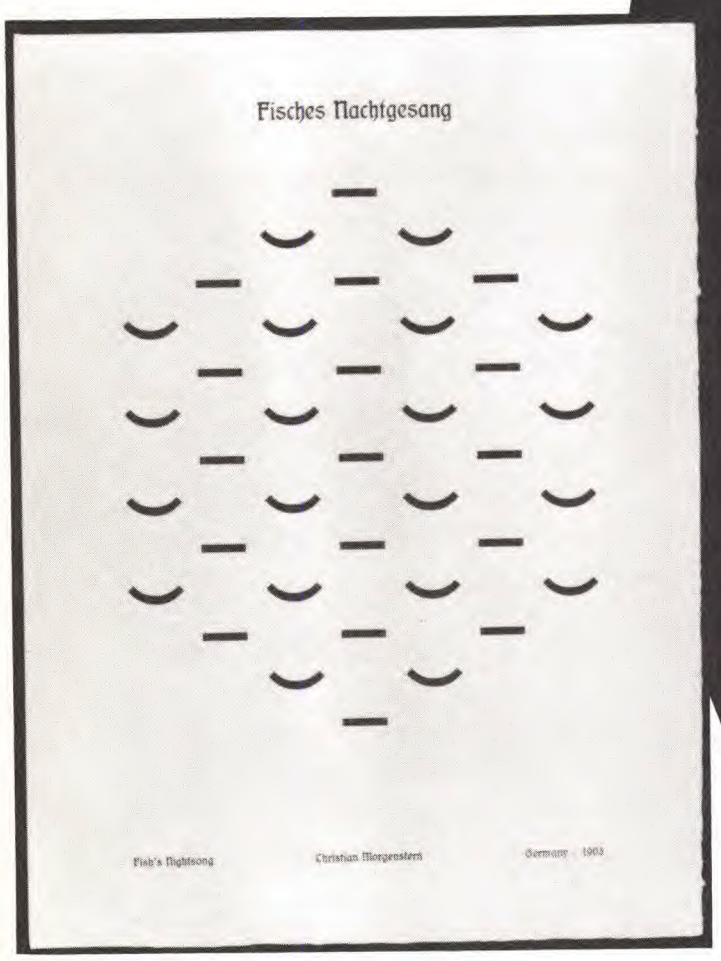
HEADLINE: ITC BERKELEY OLDSTYLE BOLD, MEDIUM ITALIC; ITC FENICE REGULAR SUBHEADS/POEM: ITC ZAPF CHANCERY MEDIUM ITALIC TEXT: ITC BERKELEY OLDSTYLE MEDIUM, MEDIUM ITALIC
CAPTIONS: BOLD ITALIC, BOLD BYLINE/CREDIT: BOLD ITALIC ORNAMENTS: ITC ZAPF DINGBATS

Altar 〉
by George Herbert



Pallone 〉
by F.T. Marinetti





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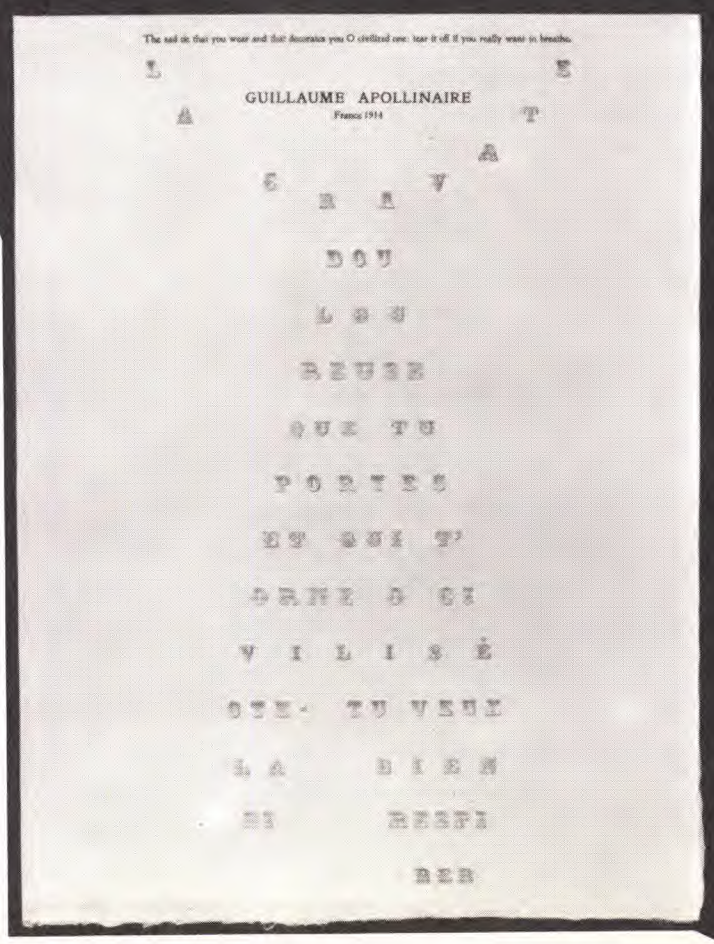
Fisches Nachtgesang
by Christian Morgenstern



La Cravate 〉
by Guillaume Apollinaire

meant to be seen and not heard

The verbs that usually go with poetry are hear, read, recite, listen. But the poems on these pages are meant to be *seen*. If you don't look at them with your own two eyes, you're missing the whole point and half the fun.

If the authors of these works were not verbal people, they might have created a painting or a piece of sculpture, or written a piece of music. But because language is their tool, and they take pleasure in crystallizing ideas into carefully chosen words, their work is poetry. It is called visual poetry, because the way the words are arranged on the page has as much to do with the ideas expressed as the language itself. And even when non-linguistic elements, such as marks, punctuation, symbols and solitary letterforms are used, their physical appearance is essential to the meaning.

The first experiments with visual poetry appeared early in the 20th century. In its simplest form, the arrangement of words echoes the theme of the poem. A love poem appears in the shape of a heart. A poem that equates the creativity of a potter with that of a poet takes the form of a vase. A poem about a cravat is typeset to look like a necktie.

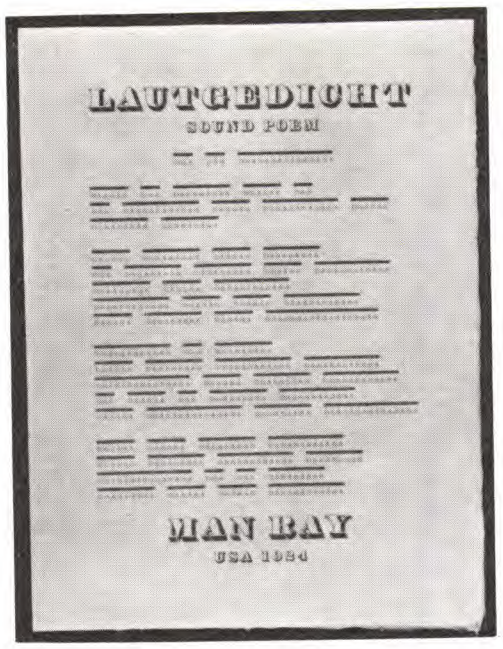
"During the postwar period the whole art world was in ferment. Painters, novelists, poets, composers, graphic designers – all shook off constraints, raided each other's territory and embraced every new movement."

Some visual poets were expressionistic. They used phonics, clusters of syllables, punctuation or letterforms to "resonate" against the eye and suggest various sounds.

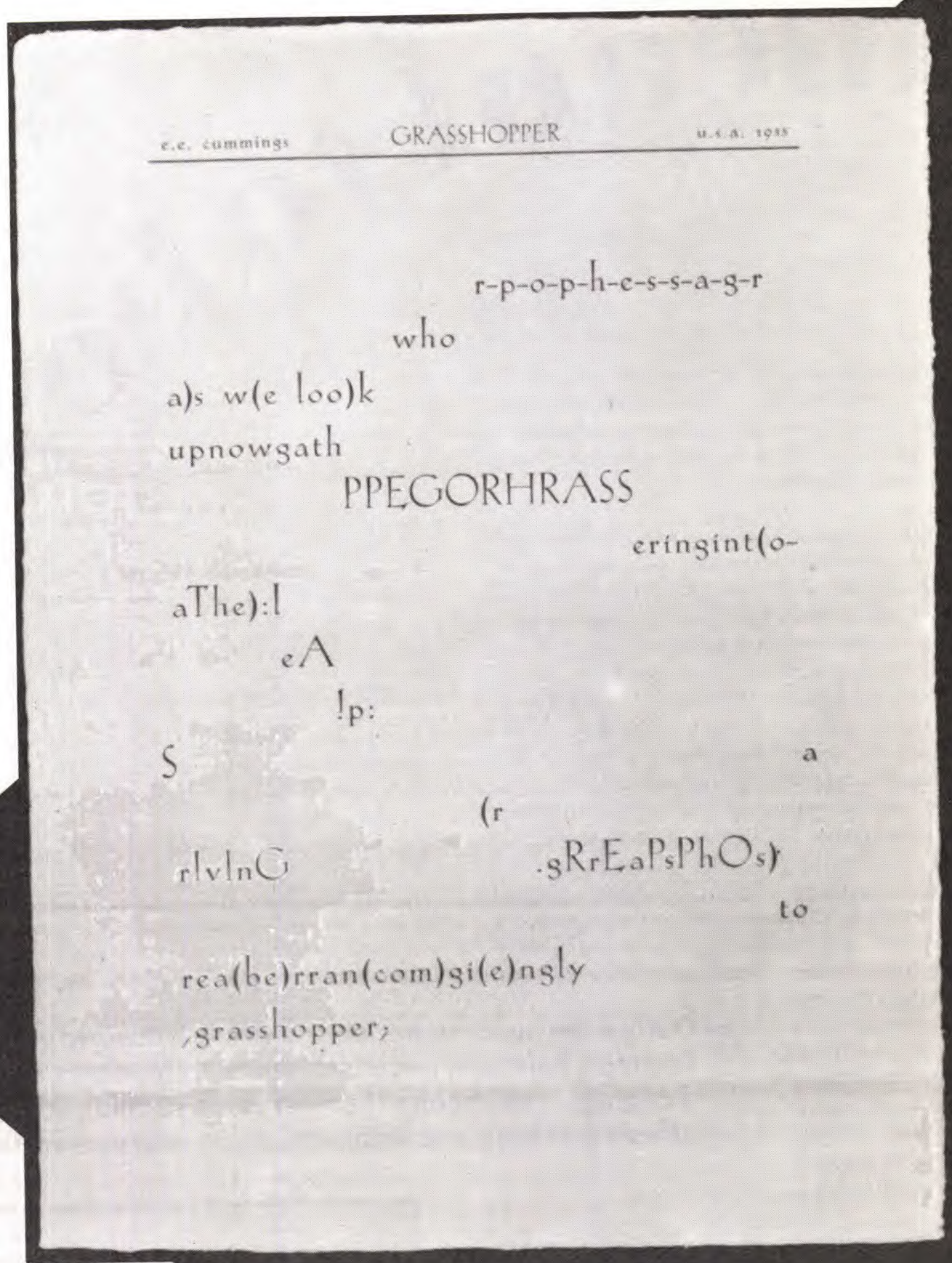
Still others created kinetic experiences by the way their words streamed, dribbled, raced or were haplessly blown across the page.

During the post-World War II period, these early experiments culminated in a form called "concrete poetry." The acknowledged father of the movement was a Swiss poet, Eugen Gomringen, who, during a frustrating dry spell with his sonnets, started to play with a freer form of writing. Instead of setting down ideas in a rational, linear, grammatic form, he wrote in clusters of words called "constellations"— a word borrowed from Guillaume Apollinaire. Gomringen published his first works in 1953, and though he is considered to be the innovator of the form, in all fairness it must be said that similar experiments were taking place almost simultaneously in Brazil, Sweden, Italy, Germany and France.

Il Pleut by Guillaume Apollinaire

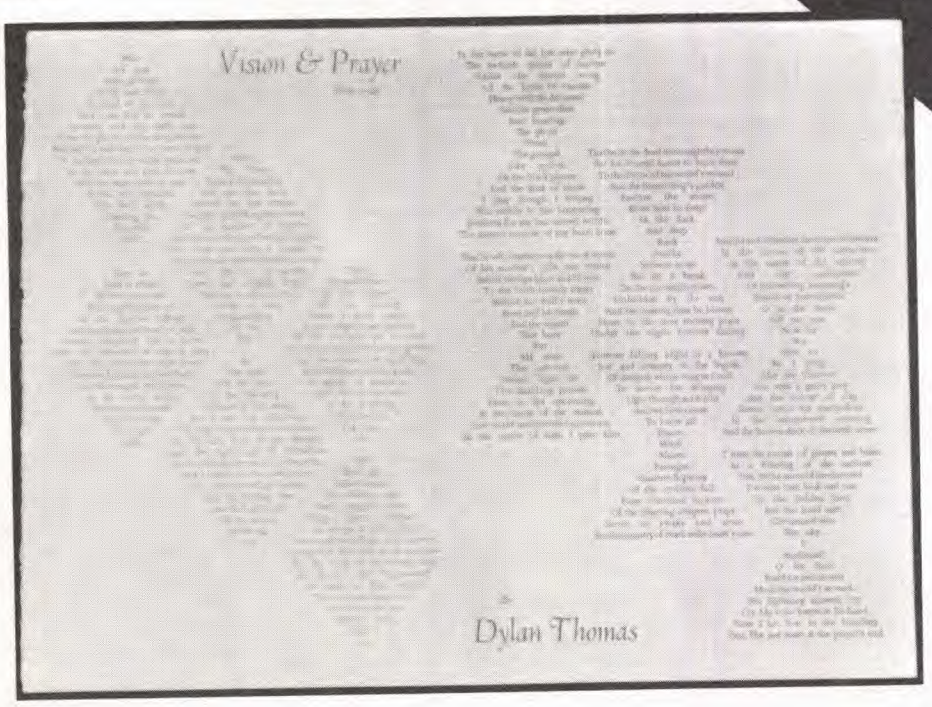


Sound Poem
by Man Ray

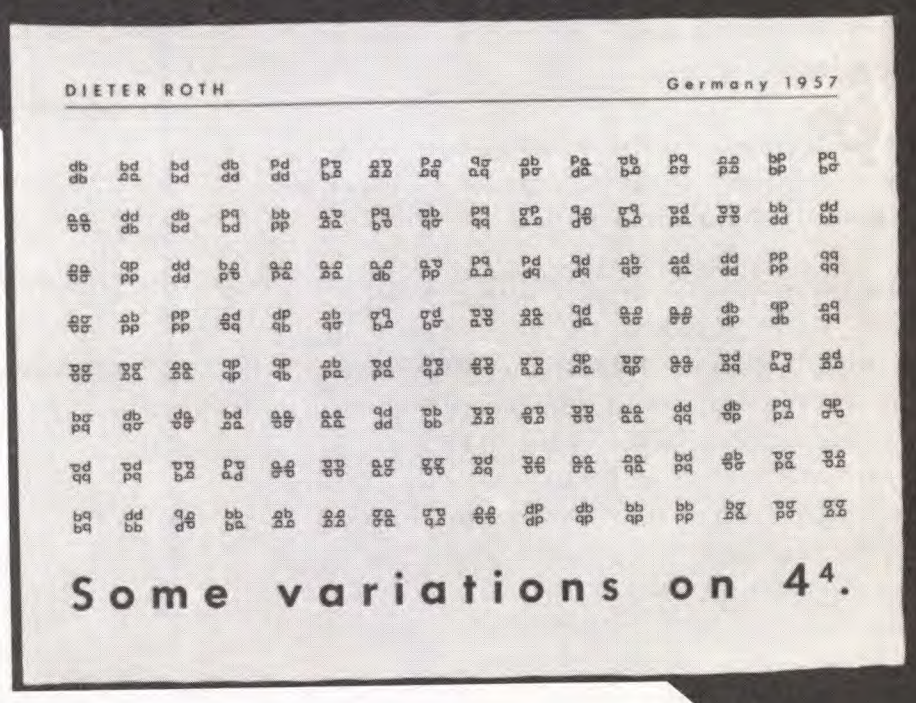


Grasshopper
by e.e. cummings

Vision & Prayer
by Dylan Thomas



Some variations on 4⁴.
by Dieter Roth



HEADLINE: ITC MODERN NO. 216 HEAVY, HEAVY ITALIC; ITC QUAY SANS BLACK TEXT: ITC MODERN NO. 216 MEDIUM, MEDIUM ITALIC SUBHEAD: HEAVY ITALIC, ITC QUAY SANS BLACK PULL QUOTE: BLACK; ITC MODERN NO. 216 BOLD
BYLINE: BOLD ITALIC CAPTIONS: BOLD ITALIC, BOLD; ITC ZAPF DINGBATS CREDIT: ITC QUAY SANS BLACK

visual poetry's debt to typography...

and vice versa

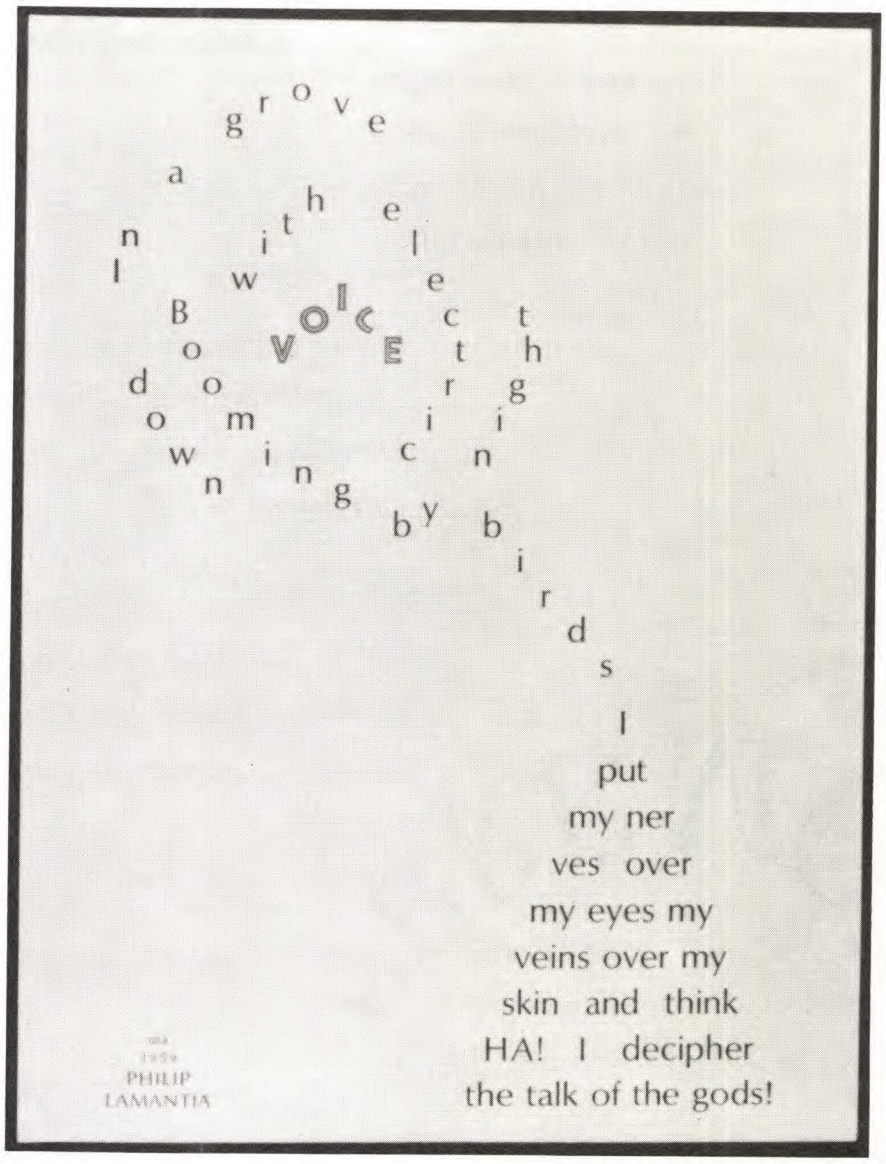
Just as the worldwide movement in concrete poetry owed much to the visual experiments of Apollinaire, e.e. cummings, Man Ray and others, they all owed a debt to graphic designers and typographic designers. It was during this same postwar period that designers in the graphic arts world started to break out of confining traditional formats. They raised typography from a purely servile element of communication to a major player. They used it expressionistically and to establish an esthetic aura.

It isn't necessary to dwell on which came first—concrete poetry or innovations in typography. During the postwar period the whole art world was in ferment. Painters, novelists, poets, composers, graphic designers—all shook off constraints, raided each other's territory and embraced every new movement. They also looked back into primitive and historic forms for inspiration. (There are precedents for visual poetry and dramatic typographic layouts in old liturgical texts.) At the same time we saw typography serving the visual poets, we saw designers using typography so eloquently, their work qualified as poetry.

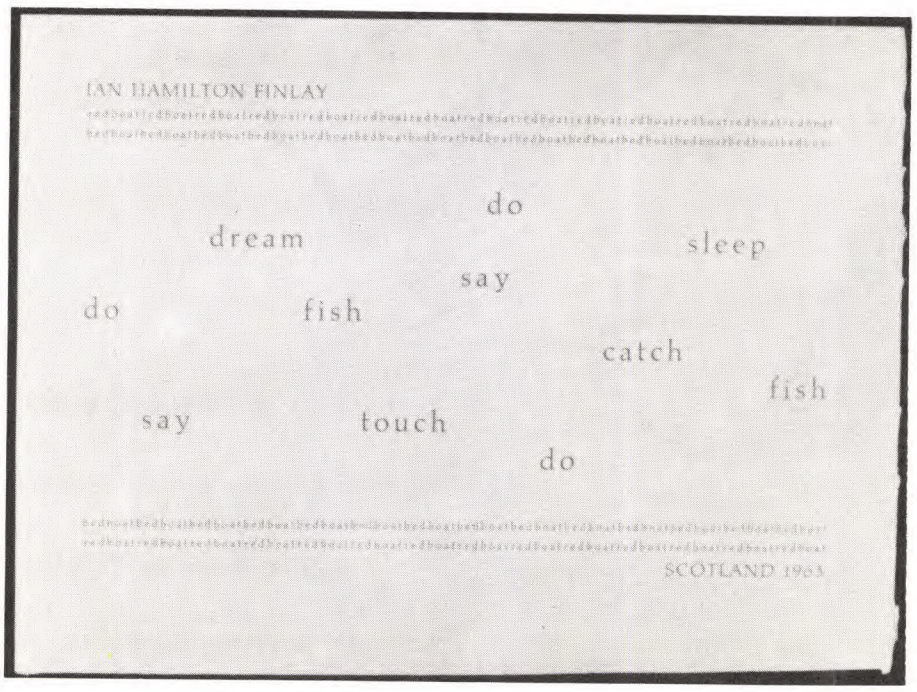
Whatever the source of inspiration, it is reassuring to know there will always be a nucleus of creative people who get restless and lead us beyond the known. Even if they move us into uncomfortable terrain for a while, at least they keep us from dying of boredom.

Marion Muller

The works shown here appeared in an exhibition of Visual Poetry at MJS Books & Graphics in New York.

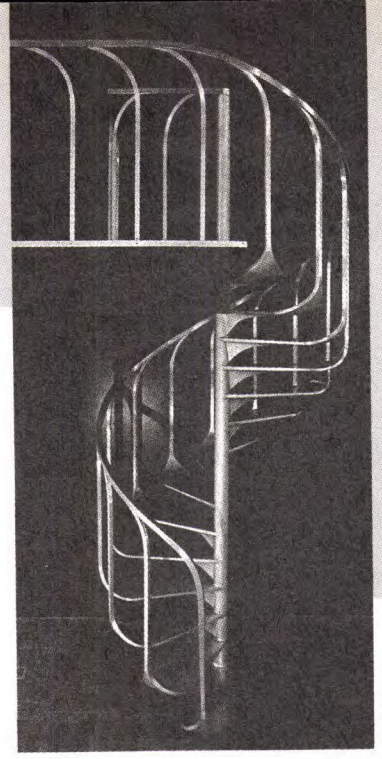


Voice by Philip Lamantia



Bed/Boat by Ian Hamilton Finlay

Architecture, we know, is the conjunction of esthetics and utilitarianism, poetry and engineering. Like other marriages of necessity or convenience, it wavers between fondness and reluctance. While architects may be prone to speaking in metaphors, using forms, proportions and materials that may be symbolic of higher truths, the grimmer truth is that the public at large may be less appreciative of the poetics of the building than of how successfully it functions as a place to live or work.



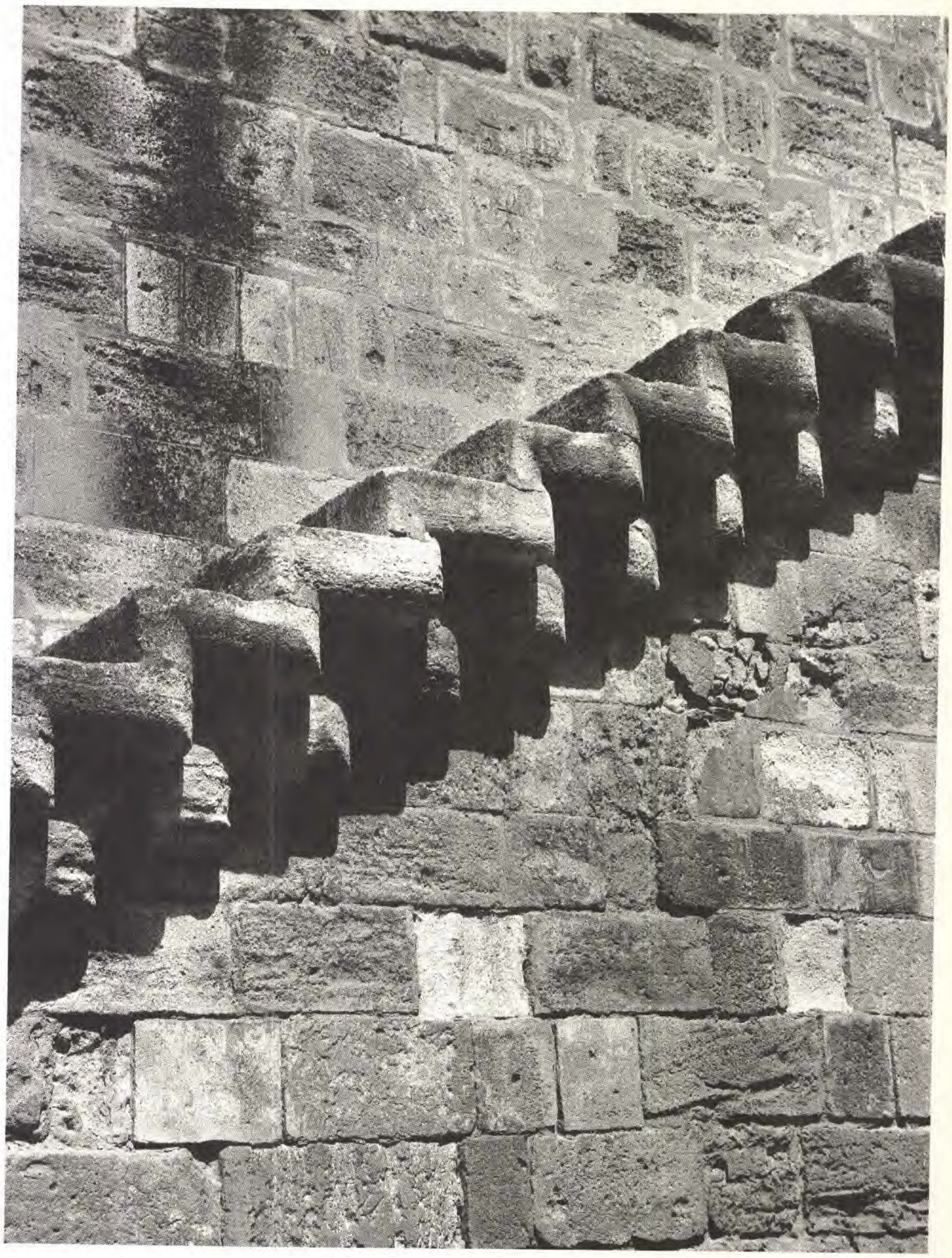
ASCENT ON THE CEREMONY OF

But if there is an exception to this rule, it may come in the form of the staircase. Steps are a building form that can evoke the sublime in all of us. For while stairways lead down just as certainly as they lead up, we nevertheless associate the staircase as a route upwards, a trajectory with high hopes and

◀ *Sculptor Michael Black created "The Swan Staircase" in cast aluminum for London's Science Museum.*
Photographer: Michael Black, London.

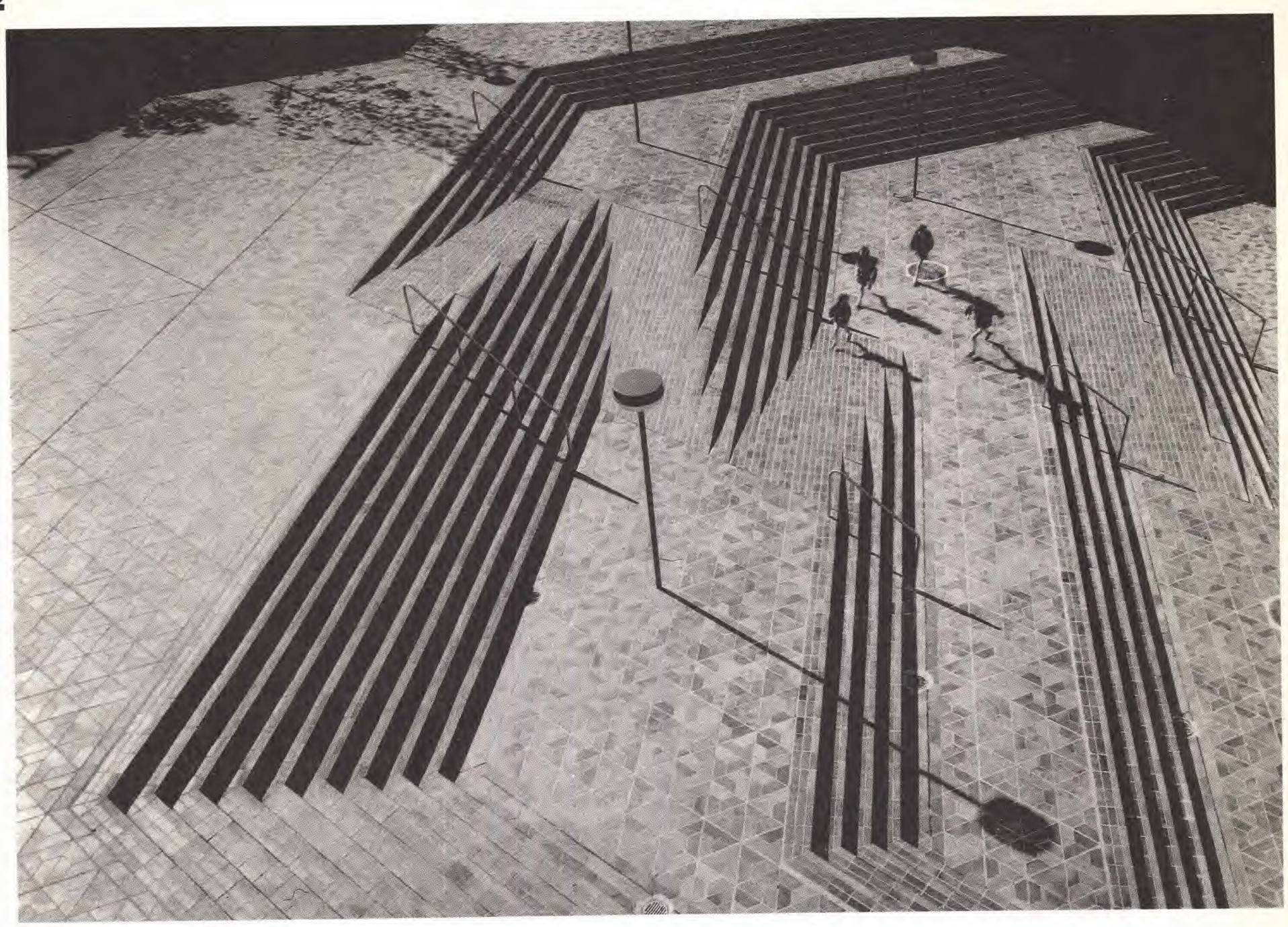
▶ *Steps leading to top of 25-foot city walls in Aigues-Mortes, France, were constructed in the 1200s.*
Photographer: Andreas Feininger, New York City.

▼ *Spiral staircase at the entrance to the Vatican Museums in Rome.*
Photo: Scala/Art Resource, New York City.



aspirations. After all, yielding to gravity comes naturally to us. Resisting it requires efforts from the mundane to heroic. And it is here that we look to steps and staircases that span that same esthetic range. Steps that are carved in geography of the outdoors make the case most eloquently. Like those cut into the steep cliffs of the Greek island of Santorini that seem constructed to facilitate ascent, there is something noble about a building form that pits man against his natural, earthly and earthbound inclinations. While yielding to the gravitational pull of the earth requires little technical assistance, we need all the help we can get to achieve height, be it of the physical, intellectual or spiritual order.

Celebrating this effort is a splendid book from Rizzoli, *Steps & Stairways*, by Cleo Baldon, Ib Melchior, and photographic consultant Julius Shulman. Stairways are not simply the access to the sublime,



Forecourt area of the Town Hall and civic center in Sunderland, England.
Photographer: Henk Snoek, London.

this book suggests, but physical evidence of the sublime in themselves. Indeed, the book demonstrates the extraordinarily varied formats that such architectural exaltations can take. The perfect proportion and sweep to the grand spiral staircase at the Vatican suggests that any voyage to such rarefied strata has its own precise rhythm. Then there are the waves of worn and irregular stone steps of Wells Cathedral in Somerset, England, immortalized by photographer Frederick Evans in *Sea of Steps*, that say something else entirely of the history and labor of spiritual endeavors.

Nor is it simply a question of their form. Too, the surface decoration and embellishment of the staircase can match the exotic flights of their various forms. The Baroque spiral staircase in the library of the Melk Monastery in Austria has been painted to look like marble. The main staircase of the Hermitage is an ornate assemblage of gold leaf and lapis lazuli. In Seville's Plaza de España, richly patterned glazed blue and white balusters support handrails on bridges and stairs. Wood carvings and delicate metalwork abound. A chapter on staircases of the garden demonstrates how risers can be embellished with foliage and moss.

The authors do not simply celebrate the structure and surface of staircases. Too, they observe the functions besides the obvious that stairways serve. Most notable are the gathering areas, from private residential stoops to the grander outdoor

HEADLINE: ITC FRANKLIN GOTHIC DEMI, HEAVY; ITC FENICE LIGHT, REGULAR, BOLD; ITC ZAPF CHANCERY MEDIUM ITALIC "STAIR" TEXT/CAPTIONS: ITC NEW BASKERVILLE BOLD ITALIC
INITIAL CAP: ITC FENICE REGULAR TEXT/CREDIT: ITC FRANKLIN GOTHIC DEMI, DEMI ITALIC; ITC ZAPF DINGBATS BYLINE: ITC FRANKLIN GOTHIC DEMI ITALIC

Detail of the spiral staircase painted to look like marble in the library of the Melk Monastery in Austria.
Photographer: Julius Shulman, Los Angeles.

staircases of New York City's Metropolitan Museum or Rome's Spanish Steps which both seat the audience for urban street theater *and* serve, at times, as the stage itself. For children, steps and ladders are an agenda for learning and play alike.

Steps & Stairways is a collaborative effort between a novelist (Melchior), an environmental designer (Baldon), and an architectural photographer (Shulman). It is a provocative synthesis of talents and sensibilities that seems assured and compatible. The rhapsodic visuals of the book are balanced by the more restrained, factual and informative tone of the text. Together they celebrate the ceremony of ascent, from the primitive log ladders of a reconstructed Iron Age village in Denmark to the glistening assemblages of glass, steel, chain and rubber known as escalators. And while we learn invaluable technical data on the science of staircases ("A pitch over 45 degrees is not easy to climb, and one under 27 degrees is tedious and slow.") and are made familiar with terms such as runs, risers, winders and wreaths, and open and closed stringers, the lyrics of form are more memorable than the language. Indeed, if there is any single building form that, despite all its necessary attendance to human factors and grim rhetoric of ergonomics, remains pure poetry, it is the stairway. Here, happily, is the comprehensive anthology.

Akiko Busch

Akiko Busch writes about architecture, crafts and design. Currently she is working on Rooftop Architecture: The Art of Going Through the Roof, *to be published in Spring '91 by Henry Holt & Co.*

At right & below: Two views of stairs from above at La Muralla Roja in La Manzera, a residential resort complex on a cliff in Alicante, Spain.
Photographer: Glen Allison, Los Angeles.

BEAU GESTE

A PARAMOUNT PICTURE

Selling Icons

by Stephen Rebello

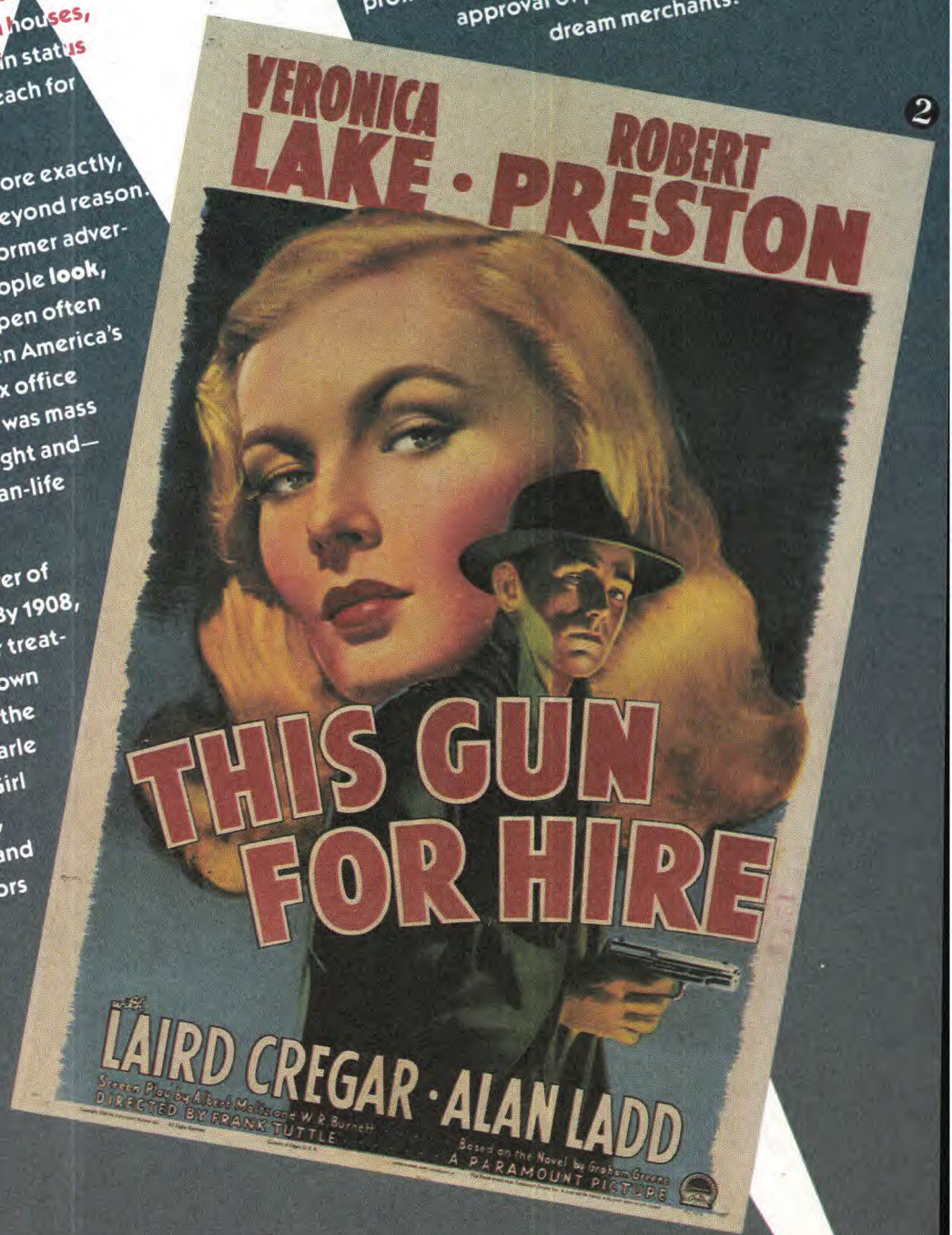
The American film poster

—brash, eye-searing advertising that enlivened lobbies and billboards in Hollywood's glory days of the '20s through the '40s—is a razzle-dazzle, homegrown art form. More than delivering in panache what it often lacks in finesse, the movie poster has crept from the shadows of specialty shops and coteries to the limelight of fine auction houses, museums, and private collections. Accompanying such a rise in status have been such prices fetched by classic posters as $15,000 each for **Casablanca** and **King Kong** and $20,000 for a **Frankenstein**.

Great posters summon up a film's essence at a glance—or more exactly, given Hollywood's hyperbolic nature—tout that essence beyond reason. "My main concern with a poster," recalls Charles Schlaifer, former advertising vice-president for 20th Century-Fox, "was would people **look**, rush to the box office and buy a ticket? If that didn't happen often enough, I'd be out of a job." In Hollywood's heyday, when America's 95,000,000 habitual moviegoers would swell weekly box office receipts to almost $2 **billion**, the poster's **raison d'être** was mass seduction with the promise of escape, adventure, delight and—most potently—hours alone in the dark with larger-than-life entities known as movie stars.

Show business impresarios quickly realized the power of certain faces to excite long lines at the box office. By 1908, some of the earliest performers to be granted "star treatment" on posters included Florence Lawrence, known as the "Biograph Girl" in a self-serving homage to the studio for which she worked, Maurice Costello, Earle Williams, a star of Vitagraph pictures, and "The Girl with the Curls," Mary Pickford. From the '30s on, movie posters were virtually always conceived and executed in New York, where studio art directors chose from the cream of magazine and newspaper illustrators, to whom they rarely paid more than $50 to create a poster. These painters and illustrators—who were to help burn into our collective dreams and fantasies such countenances as those of Chaplin, Fairbanks, Garbo, Dietrich, Rogers and Astaire, Hepburn, Gable, Harlow and Bogart—included Al Hirschfeld, John Held Jr., "Hap" Hadley, Thomas Hart Benton, Howard Chandler Christy, James Montgomery Flagg, Alberto Vargas, Saul Tepper and Norman Rockwell.

Until the '40s, movie stars, from giants of the industry to promising young hopefuls, completely surrendered approval of poster imagery to the studio dream merchants.



3

Each film company took its own tack in exalting its players, and would create for every movie as many as thirty different styles and sizes of posters. MGM, the studio that boasted "More stars than there are in the heavens," poured $1.5 million annually into poster advertising in the '20s and doubled that amount in the following decades. "MGM posters were the industry pace-setters," says show business illustrator, Al Hirschfeld, creator of hundreds of MGM posters, referring to that studio's inclination to promote, say, the latest Joan Crawford romance with an elegant gouache portrait set against a toney, neutral background. MGM's art directors, Hirschfeld notes, were "men of very sophisticated tastes who had great influence on movie posters of the time." By contrast, RKO, an upstart studio, portrayed such star players as Mary Astor with gaudy colors and offbeat compositions while suave Paramount wrapped Mae West in muted, sensual hues and subtly suggestive poses and title treatments. But even in Hollywood, there were restrictions. "After the Hays Code," says Hirschfeld, referring to the self-imposed censorship strictures of the early '30s, "if we drew a couple kissing, they had to be upright. If they were embracing at an angle, the man had to have on his hat."

When Gallup Polls reported the public's growing preference for photographic advertising, largely influenced by **Life** magazine's Bauhaus/Constructivist style, movie studios took heed. Film stars also began to contractually demand photo likenesses on posters. Those factors, coupled with the incentives of lower-cost photography, rang down the curtain on the movie posters' golden age.

Stephen Rebello is author of **Reel Art: Great Posters from the Golden Age of the Silver Screen** (featuring the collection of Richard Allen), published by Abbeville, and of **Alfred Hitchcock and the Making of 'Psycho,'** published by Dembner Books. A contributing editor of **L.A. Style**, his work appears in **Premiere, Gentleman's Quarterly,** and **Movieline.**

HEADLINE: ITC KABEL OUTLINE, ITC FIRENZE SUBHEAD: ITC KABEL BOOK TEXT: BOLD, ULTRA BYLINE: BOLD CREDIT: DEMI, BOLD CAPTIONS: ITC CENTURY ULTRA, BOLD ITALIC, BOLD; ITC ZAPF DINGBATS

4

5

6

7

8

1935 7
Top Hat
RKO Pictures

1934 8
Bordertown
Warner Brothers

1939 1
Beau Geste
Paramount Pictures

1942 2
This Gun for Hire
Paramount Pictures

1935 3
The Woman in Red
First National Productions

1935 4
I Live My Life
MGM Pictures

1933 5
Man of Action
Columbia Pictures

1931 6
White Shoulders
RKO Pictures

All posters courtesy of The Carson Collection and The Allpoints Collection

PERICOLI

OLTI

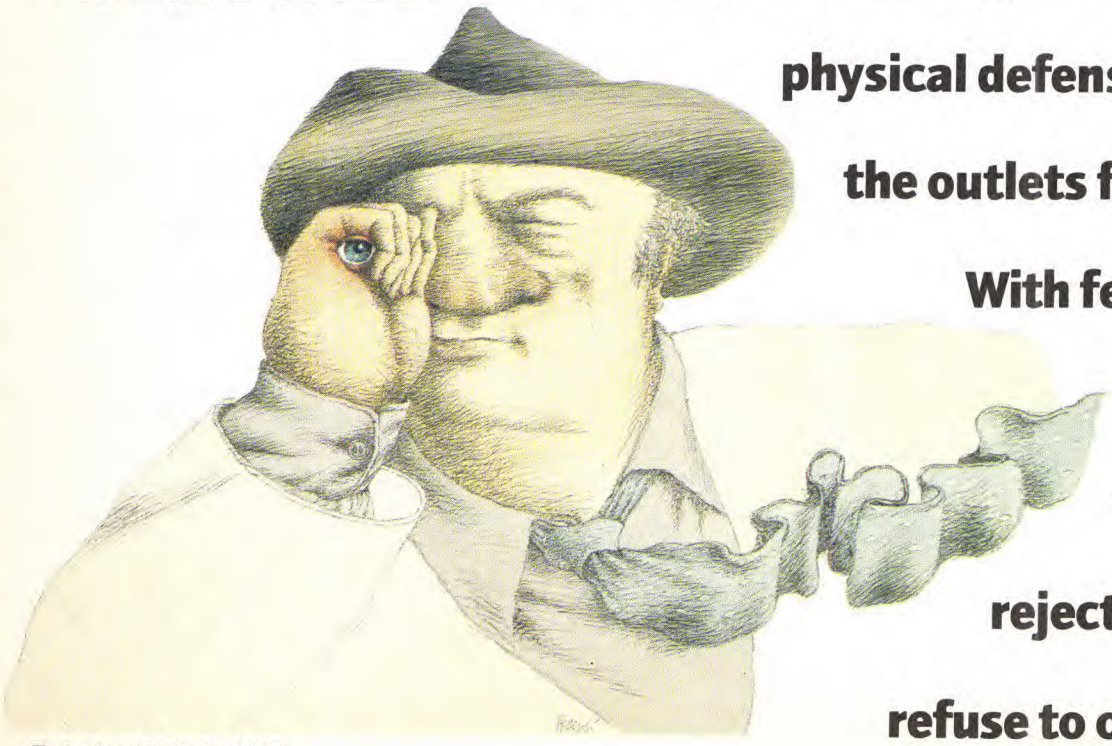
By Steven Heller

Charles Darwin, 1986

Das Große A, 1986

AND THE POWER OF *GESTURE*

Is caricature really dead in the United States? Once there were scores of periodicals offering sanctuary to renegade graphic critics and comedians whose gift it was to distort a visage, metamorphose a body, and thus strip an individual of his or her physical defenses for all the world to see. Today the outlets for honest caricature are dwindling. With few exceptions acerbic caricature of the kind produced by the masters of the savage pen is today rejected by editors and publishers who refuse to offend the sacred cows.

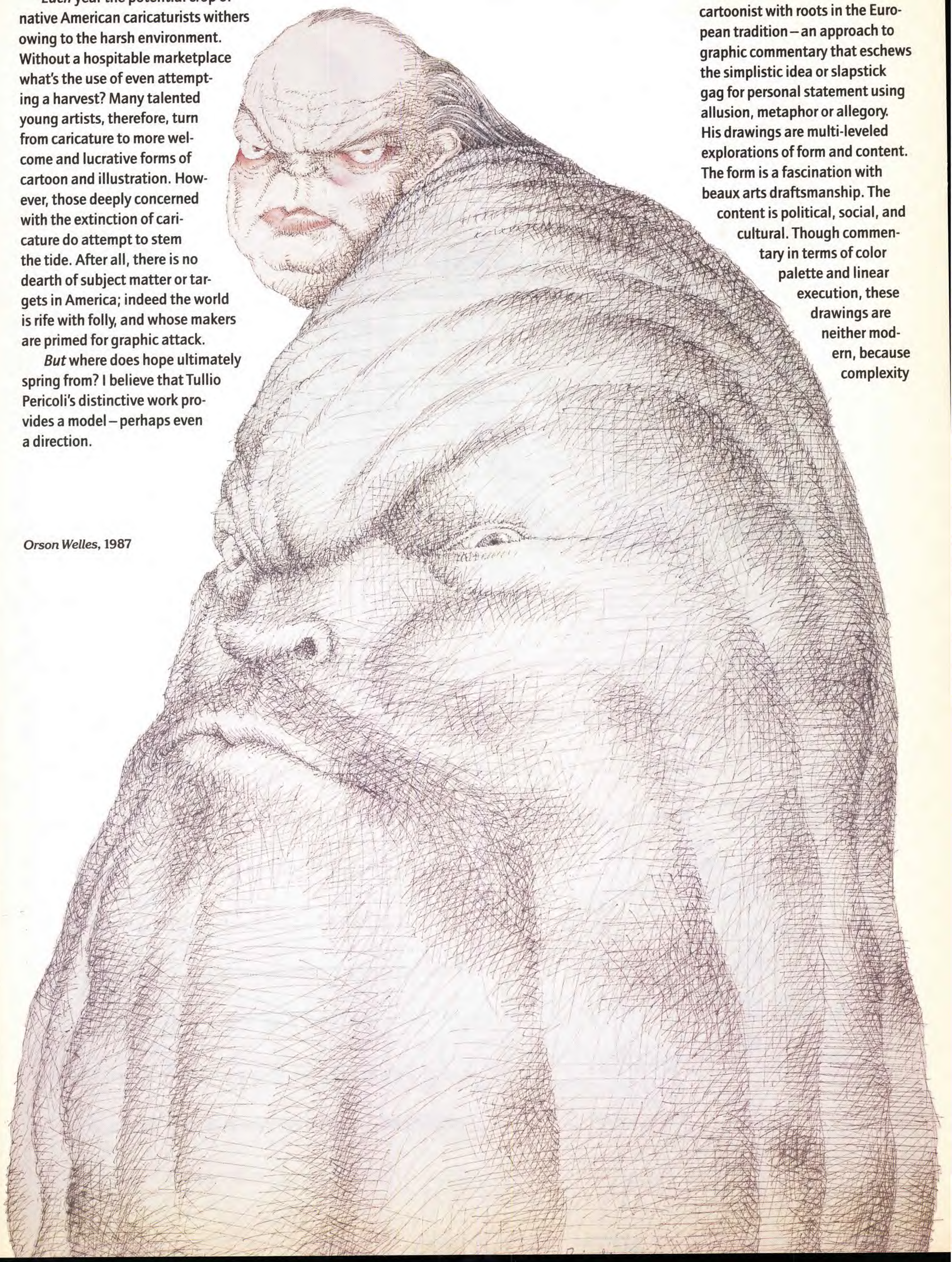


Federico Fellini, 1985

Each year the potential crop of native American caricaturists withers owing to the harsh environment. Without a hospitable marketplace what's the use of even attempting a harvest? Many talented young artists, therefore, turn from caricature to more welcome and lucrative forms of cartoon and illustration. However, those deeply concerned with the extinction of caricature do attempt to stem the tide. After all, there is no dearth of subject matter or targets in America; indeed the world is rife with folly, and whose makers are primed for graphic attack.

But where does hope ultimately spring from? I believe that Tullio Pericoli's distinctive work provides a model – perhaps even a direction.

Pericoli is a caricaturist and cartoonist with roots in the European tradition – an approach to graphic commentary that eschews the simplistic idea or slapstick gag for personal statement using allusion, metaphor or allegory. His drawings are multi-leveled explorations of form and content. The form is a fascination with beaux arts draftsmanship. The content is political, social, and cultural. Though commentary in terms of color palette and linear execution, these drawings are neither modern, because complexity



Orson Welles, 1987

Albert Einstein, 1987

is preferred over economy, nor moderne, because though he has style, he is not a stylist. Pericoli does not mimic fashion.

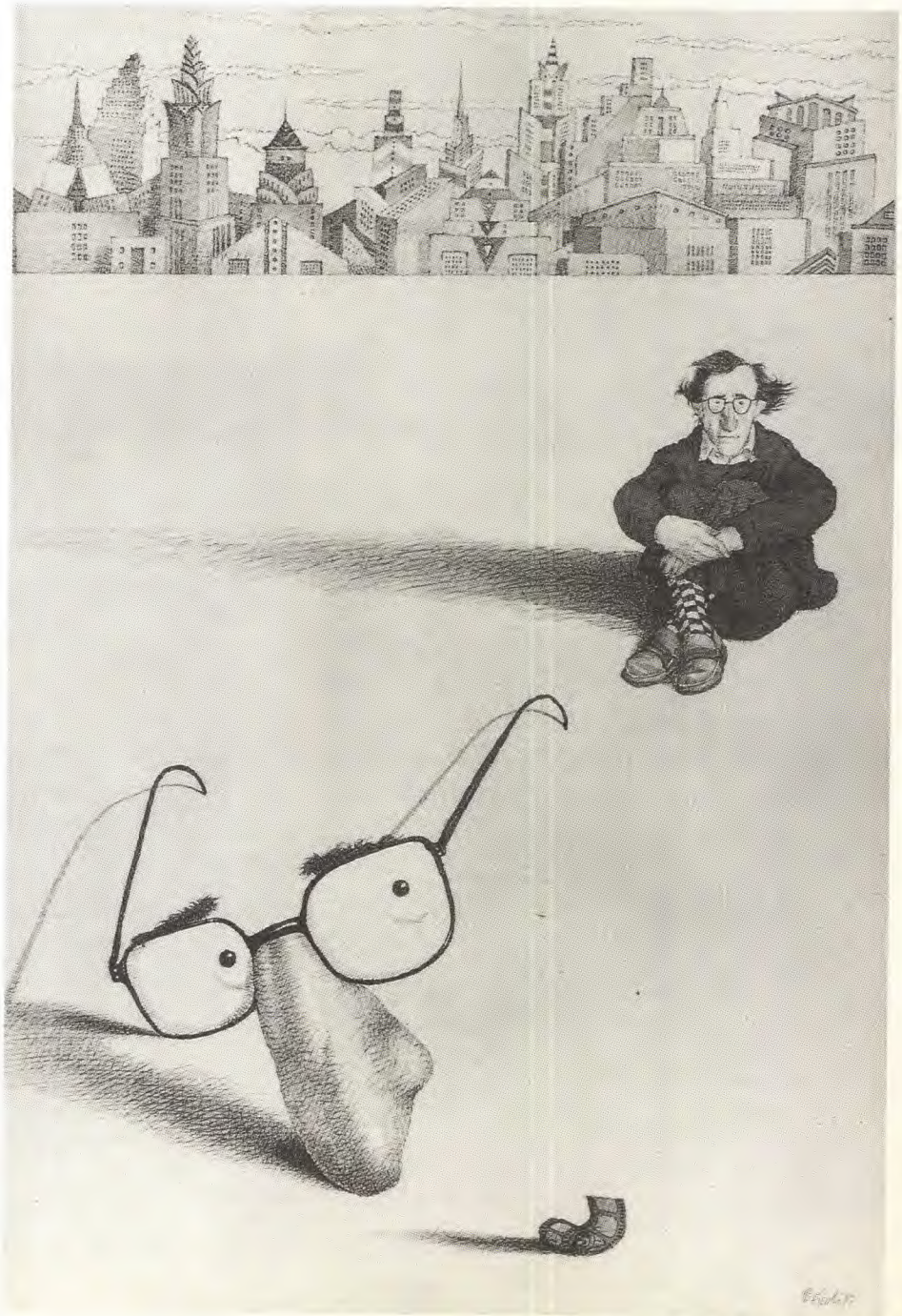
With today's information being transmitted instantaneously through fiber optics, the visual world is at our fingertips. Which has given rise to a paradox: the graphic artist as a recorder of life is unnecessary. If true (and I suspect it is becoming more so), then *interpretation* based on moral and ethical value is what's expected of the contemporary caricaturist. Pericoli poignantly interprets man's relationship to the environment even in the most lighthearted work.

Pericoli's primary fascination with literature is a humanistic pleasure. By environmentalizing the heros of literature (and culture) he weaves their familiar faces into patchworks of image and icon. If one theme recurs in Pericoli's oeuvre – perhaps from a personal history – it is the depiction of the hero as child. Through distortion and exaggeration his heros become curiously smaller than life. Pericoli transforms a dewy-eyed Marcel Proust (1987) into the youth described in his own prose. He makes Robert Louis Stevenson (1986) at one with the fantasy world he so brilliantly created. And Ernest Hemingway (1986) innocently dreams the little-boy dream of greatness and danger.

Caricature, whether political, social or cultural, invariably harnesses the great power of humor (acerbic or benign) to pump the heart and inform the mind. Pericoli is witty to a fault. His line is comedic, his ideas ironic. He uses color in the same way an actor uses gesture to enhance the role he is playing. Pericoli's soothing colors not only attract viewer attention, they highlight the personas of his subjects. Freud's darkish complexion. Sartre's reddish nose, Foucault's amberish eye, all subtly add truth to the humor.

Is caricature in the United States dead? The obituary has yet to be written. Perhaps Pericoli's work will encourage the grim reapers to give graphic humor a reprieve. His work certainly proves that smart caricature, though rare these days, is always welcome.

Additional caricatures may be seen in Tullio Pericoli, Woody, Freud and Others, *Prestel-Verlag.*



Woody Allen, 1987

HEADLINE: ITC KORINNA BOLD; ITC QUAY SANS BLACK, BLACK ITALIC TEXT: ITC QUAY SANS BLACK, MEDIUM, MEDIUM ITALIC
CREDIT: MEDIUM ITALIC, MEDIUM BYLINE: ITC KORINNA KURSIV REGULAR CAPTIONS: KURSIV BOLD ITALIC, BOLD

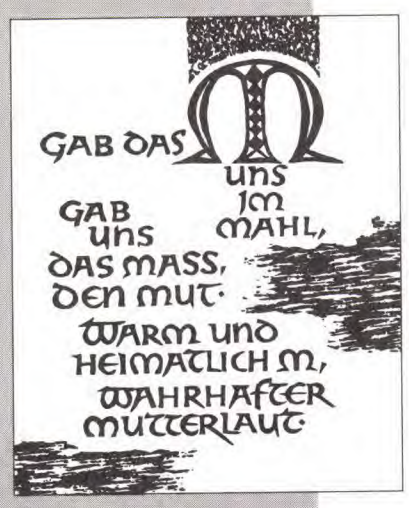
LOVE LETTERS

Two Artists Express Their Reverence For the Alphabet

It's an old, old custom. People in love take to writing poetry or paint portraits of their adored objects—their lovers, their pets, their gardens, their favorite cities. And if they happen to be infatuated with letters and words, it's only natural for them to express their reverence for the source of all writing—the alphabet.

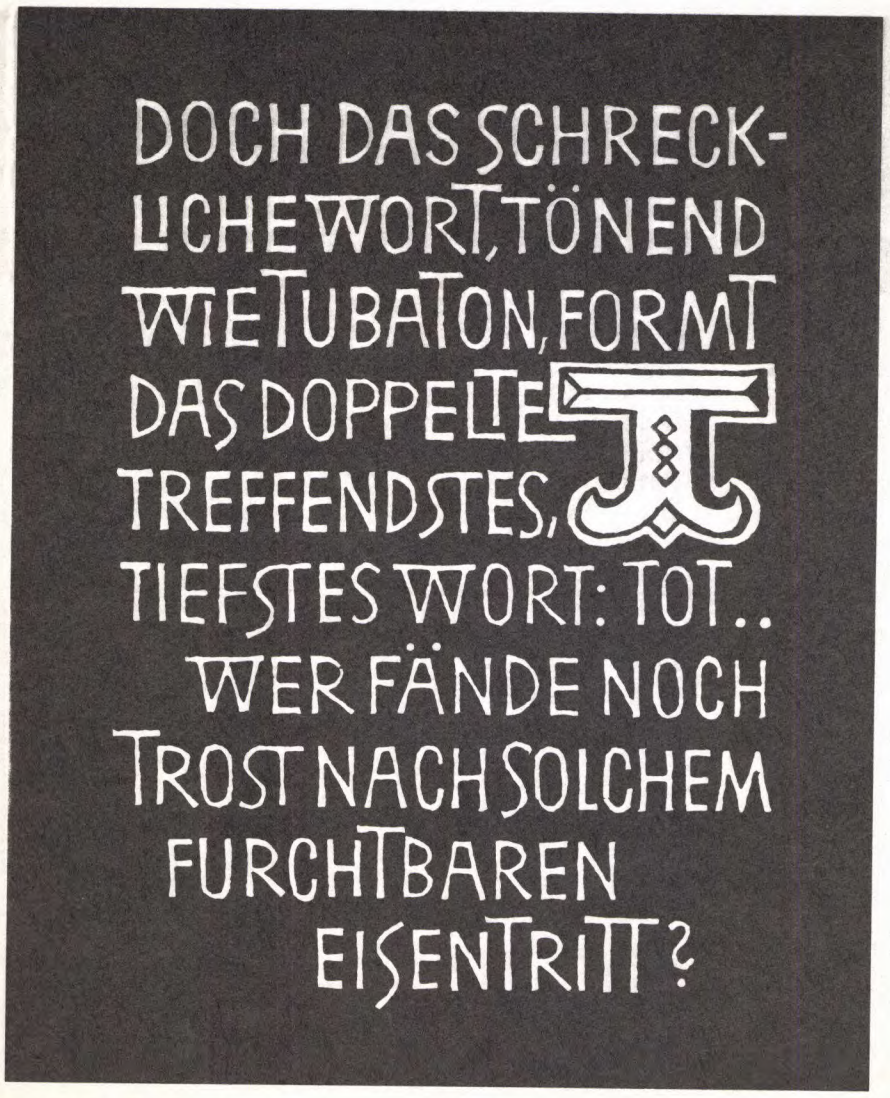
❖ The linoleum cuts you see here are the labor of two addicted artists. The words for "Ode to the Alphabet" were written by the Austrian poet, Josef Weinheber (1892-1945), a man known for his expressive ode and hymn poetry. The graphics are by Heinz Mölter, a contemporary German artist, who has explored so many visual art forms. Rather than suggest his order of preference, it's probably fairest (and fitting) to list them alphabetically: advertising design, book design, calligraphy, drawing, lettering, painting, photography, printmaking (linoleum and woodcuts), and typography. ❖ In these linocuts, created in 1989, Mölter aimed to complement Weinheber's vivid and sensitive characterizations of Roman letterforms. Each cut is a portrait and a poetic statement in one. Considering that the prints are a mere 2½ x 3 inches overall, cutting the intricate characters and condensed text in script, serif and sans serif lettering was clearly not an undertaking for the faint-hearted. But then, nothing in Mölter's career suggests he ever took the easy route. ❖ Heinz Mölter was born in Benstorf, Germany, in 1917, received his basic arts training in the local arts and

crafts school, went on to study at the State Academy of Graphic Arts and Book Design in Leipzig, and later the State Academy of Fine Arts in Stuttgart. During World War II, he served in the German Army and was a prisoner of war in France from 1947 to 1948. He stayed on in France for a year, became designer at Camille Blanchard, Architecte du Département et du Gouvernement in Annecy, and also traveled extensively throughout France. During his travels he worked on improving his drawing and painting and had the pleasure of seeing his work exhibited at the XII Salon des Beaux Arts in Annecy. ❖ When he



returned to Germany in 1948, he enrolled in the State Academy of Fine Arts in Stuttgart for advanced study in graphics. In the 1950s he worked as a freelance designer, taught graphics and typography, and finally devoted himself to advertising design.

❖ In 1986, a comprehensive exhibit of Mölter's work summed up his career. It was entitled "The Path from Calligraphy to Advertising," and it demonstrated how his love for calligraphy and lettering propelled him into drawing, printmaking, printing on his own handpress, and onto all the side roads of the visual arts. His eventual choice of advertising design for his livelihood has in no way impinged on his personal expressiveness, as is clear from these imaginative prints. Simple arithmetic tells us that Mölter, who created these linocuts last year, was 72 at the time. Obviously neither his hand nor his devotion to letterforms is the least bit shaky. *Marion Muller*



HEADLINE: ITC BERKELEY OLDSTYLE MEDIUM INITIAL CAP: ITC STONE SERIF SEMI BOLD SUBHEAD: ITC ZAPF CHANCERY MEDIUM ITALIC
TEXT: ITC BERKELEY OLDSTYLE BOLD; ITC ZAPF DINGBATS BYLINE: ITC BERKELEY OLDSTYLE BOLD ITALIC

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Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demibold
Demibold Oblique
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ITC Barcelona®
Book
Book Italic
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ITC Bauhaus®
Light
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Demibold
Bold
Heavy

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
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Book Condensed Italic
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ITC Benguiat Gothic®
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ITC Berkeley Oldstyle®
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ITC Bookman®
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ITC Caslon 224®
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ITC Century®
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Light Italic
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ITC Élan®
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ITC Eras®
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ITC Esprit®
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ITC Fenice®
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ITC Flora™
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ITC Franklin Gothic®
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Friz Quadrata Bold

ITC Galliard®
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ITC Gamma®
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ITC Giovanni™
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ITC Golden Type™
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ITC Kabel®
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ITC Korinna®
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Extra Bold
Kursiv Extra Bold
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Kursiv Heavy

ITC Leawood®
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ITC Lubalin Graph®
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ITC Mixage®
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ITC Modern No. 216®
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Bold
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Heavy
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ITC New Baskerville®
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Italic
Semi Bold
Semi Bold Italic
Bold
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Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Pacella®
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Book Italic
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ITC Panache™
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ITC Serif Gothic®
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ITC Slimbach®
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Bold
Bold Italic
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ITC Souvenir®
Light
Light Italic
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ITC Stone Informal™
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ITC Stone Sans™
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ITC Stone Serif™
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ITC Tiffany
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ITC Weidemann®
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ITC Zapf Book®
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Demi Italic
Heavy
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ITC Zapf Chancery®
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Medium
Medium Italic
Demi
Bold

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ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
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characters

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Carnegie's characters include Jimi Hendrix as the letter "H" in his "Rock & Soul" alphabet, part of a promotional poster for The Art Institute of Fort Lauderdale's Music & Video Business program.

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TECH talk

by Barry Zuber

Quick Looks

Software

Adobe® has released a new image-editing program for the Macintosh. Photoshop™ lets you retouch, colorize, edit and manipulate 8-bit color, 24-bit color and gray scale images. $895. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

Aldus® PrePrint™ for the Macintosh allows users to quickly and easily generate four-color separations of entire publications—including text, illustrations and photographs. $495. Aldus Corporation, 411 First Avenue S., Seattle, WA 98104. (206) 622-5500.

Letraset® has announced three new programs that enhance the capabilities of their Macintosh products. ColorCalibrator™ is a utility for precise imagesetter calibration to create ColorStudio™ separations. DesignStudio Separator™ (to be bundled with DesignStudio™ beginning in October) is used to produce full-page, four-color separations from DesignStudio documents direct to PostScript® color imagesetters. DesignStudio Separator can also separate color TIFF, RIFF, PICT 2 and encapsulated PostScript files. DesignScript™ is a macro-command language used for DesignStudio to automate the process of creating catalogs, price lists, directories and other fixed format documents. For Macintosh. ColorStudio, $1,995. ColorCalibrator, free to registered ColorStudio owners. DesignScript, $125. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

Monitors

SuperMac™ offers a 21″ color, two-page display with a resolution of 1152 x 870. Now you can see the entire spread of a two-page design in high resolution at less cost. Two-page displays can increase productivity as much as 60% by eliminating scrolling and panning that happens with smaller monitors. The display works with SuperMac video cards, Apple's new video cards and other third party cards. $4,499. SuperMac Technology, 485 Potrero Ave., Sunnyvale, CA 94086. (408) 245-2202.

Printers

Apple® introduced two new laser printers into their product line. The Apple Personal LaserWriter® SC is a 300 dpi, four-page-per-minute laser printer designed for personal use with Macintosh computers. The LaserWriter SC prints using QuickDraw routines that come with every Macintosh. $1,999.

The Apple Personal LaserWriter NT is a 300 dpi, four-page-per-minute PostScript printer that works with Apple and IBM/compatible computer systems. Because the LaserWriter NT is a PostScript printer, it is better for graphic design and publishing applications. The LaserWriter NT comes with the resident fonts common to Apple's other LaserWriters and also includes the IBM PC Extended Character Set. Hewlett-Packard® LaserJet® emulation for many business programs is also supported. $3,295. Apple Computer, 20525 Mariani Ave., Cupertino, CA 95014. (408) 996-1010.

Nikon® has introduced a new desktop color printer that produces true-to-life color images for graphic designers. The Nikon Full Color Printer™ uses dye sublimation technology with a resolution of 1024x1280 to create 16.7 million colors. $12,950. Nikon Corporation, 623 Stewart Ave., Garden City, NY 11530. (516) 222-0200.

DP-TEK™ announced a technology breakthrough that produces 600 dpi output from Hewlett-Packard 300 dpi LaserJet printers. Now you can have a 600 dpi desktop typesetting system for around $3,000! For IBM/compatibles. $1,195. DP-TEK, 3031 West Pawnee, Wichita, KS 67213. (316) 945-8600.

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or IBM PC. You also can listen to your favorite music from the CD player when it is not connected to the computer. CDR-72, $999. CDR-35, $599. Adobe Type Gallery, $399. Photo Gallery, $399. Image Folio, $399. NEC, 1255 Michael Drive, Wood Dale, IL 60191-1094. (800) 826-2255.

Letraset Software on CD-ROM

Letraset has become the first software vendor to publish its entire line of software packages on CD-ROM. Letraset's StudioLine™ CD is an integrated set of packages on a single disk including: DesignStudio for page layout, ColorStudio for 24-bit color image composition and retouching, ImageStudio™ for gray scale and photo manipulation, LetraStudio™ for display type design and FontStudio™ for font creation and logo design. The package retails for $3,500 and represents a 20% savings if purchased separately. For Macintosh. Letraset USA, 40 Eisenhower Dr., Paramus, NJ 07653. (201) 845-6100.

Color Prepress Front-ends

Unda® Inc. has announced a PostScript interface that makes it possible for users of Macintosh and IBM systems to transfer files to the Unda system for high-quality retouching and production of color separations. The interface supports PostScript files created with Quark,™ Adobe Illustrator,™ PageMaker™ (Mac or IBM), Ventura Publisher™ and other programs that create PostScript files. Unda Inc., 6 West 20th St., 9th Floor, New York, NY 10011. (212) 727-3310.

One Minute Reviews

When Does an IBM PC Act Like an Apple Mac?

You'll know what I mean when you see the new Windows® 3.0 graphical user interface from Microsoft® Corporation. Windows 3.0 gives IBM PCs and compatible computers an easy-to-use graphical interface. What does this mean to you? It means that designers have an attractive, low-cost alternative when it comes to buying a system for graphic design.

Microsoft did their homework by working with consultants to create attractive three-dimensional icons and eye-pleasing color combinations for the desktop. Windows 3.0 comes with a color paint program, an executive word processor, a communications program, calendar, dual-mode calculator, notepad, clock, cardfile, macro recorder and two games. You get all this for a list price of $149! Over 800 Windows programs are expected to be shipping by the end of this year with all the major Macintosh developers creating versions for Windows 3.0. For IBM 80286 or 80386 PCs. Microsoft Corporation, 16011 NE. 36th Way, Box 97017, Redmond, WA 98073-9717. (800) 541-1261.

Graphic Design Programs for Windows 3.0

The big three graphic design software companies for IBM personal computers have announced new Windows 3.0 compatible versions of their programs. Computer Support Corporation,® Corel Systems® and Micrografx® are shipping products that take advantage of Windows 3.0 features. Computer Support Corporation, maker of Arts & Letters,® can import 24-bit color TIFF images, does masking and ships with 5,000 pieces of high-quality clip-art. Corel Systems' Corel Draw!® comes with 105 typefaces with the ability to edit and modify the outlines to create logos and special effects. Micrografx Designer® is a full-featured professional illustration program that has a slide presentation maker and supports output to high-resolution film recorders. For IBM PC. Arts & Letters 3.0, $695. Computer Support Corporation, 15926 Midway Rd., Dallas, TX 75244. (214) 661-8960. Corel Draw!, $595. Corel Systems, 1600 Carling Ave., Ottawa, ONT, Canada K1Z 8R7. (613) 728-9790. Micrografx Designer 3.0, $695. Micrografx Inc., 1303 Arapaho Rd., Richardson, TX 75081. (800) 272-3729.

Fonts

Edco® Services has announced a track/kern editing utility that allows users to tighten or loosen character spacing in documents. PM Tracker™ is designed for PageMaker 4.0 on the Macintosh and allows a user to customize all tracks, point sizes, styles and fonts. Edco also provides kerning utilities for the leading IBM page makeup programs such as Ventura Publisher and PageMaker. $99. Edco Services, 12410 N. Dale Mabry Hwy., Tampa, FL 33618. (800) 523-8973.

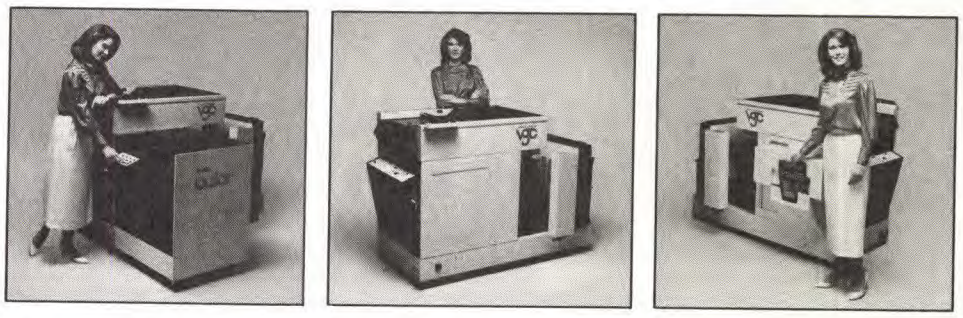
ICOM Simulations™ has released MacKern,™ a utility that lets the user build and maintain kerning pair tables for each style of Macintosh font. MacKern also can alter font ID numbers to avoid conflicts between fonts. For Macintosh. $195. ICOM Simulations Inc., 648 S. Wheeling Road, Wheeling, IL 60090. (708) 520-4440.

A word of caution when using kerning tables with a service bureau. If you have kerned type in a page makeup program and wish to have it output at your service bureau, the service bureau must have your kerning tables loaded into their typesetter when the job gets printed. Otherwise, what you give the service bureau to print will not look like what you want. This is also know as WYGIWYG—what you get is what you get.

IBM® Corporation will be using font technology from Adobe Systems to display and print typefaces on its entire line of computers including PCs, mainframes, monitors and printers. This is a major boost for Adobe since Apple and Microsoft announced competitive Truetype font technology.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also a principal of Egeland Wood & Zuber Inc., an award-winning graphic design and advertising agency.

DOES MORE THAN ANY DAYLIGHT CAMERA YOU CAN BUY. AT ANY PRICE.



As a basic stat system, the VGC Total Camera III will deliver a variety of quality photo reproductions. Enlargements, reductions, film negatives and positives, halftone prints, line conversions. All produced quickly, easily, economically. In full room light. With all the precision you would expect from electronically-controlled automatic focus, exposure calculation and programmable memory.

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5701 N.W. 94th Avenue,
Tamarac, FL 33321

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MODERNISM AND ECLECTICISM

A History of American Graphic Design

The Fourth Annual Symposium

sponsored by the School of Visual Arts

Saturday, February 23rd - Sunday, February 24th, 1991 at the Loews Summit Hotel

Keynote
KARRIE JACOBS

Mentors and Influences
PAUL RAND

Master of the Psychedelic Poster
VICTOR MOSCOSO

A History of the Visible Language Workshop
MURIEL COOPER

The Art of Photomontage
CARL FISCHER

Racial Stereotypes in American Popular Art
STEVEN HELLER AND ERIC PERKINS

Forced Obsolescence: The Capitalist Tool
STUART EWEN

•

Coordinator: Richard Wilde
Director: Steven Heller

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A History of Experimental Type Design
MATTHEW CARTER

Eros: Design and Censorship
PHILIP MEGGS

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Alexey Brodovitch in Context: Early Years
VIRGINIA SMITH

Pioneers: Charles Coiner of N.W. Ayer
ROGER REMINGTON

CONCURRENT SESSION III

The Canons of Typography
ALLAN HALEY

The Billboard in America
JAMES FRASER

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Humor in a Jugular Vein: A History of MAD
MARIA REIDELBACH

Working with Ladislav Sutnar
PHILIP PEARLSTEIN

CONCURRENT SESSION V

American Resistance to Photomontage Between the Wars
SALLY STEIN

Patents of the Streamline Era
ERIC BAKER

The Power of Design: A Panel Discussion on Graphic Design's Impact on Society and the Environment
Moderated by
STUART EWEN

SCHOOL OF VISUAL ARTS
209 East 23rd Street
New York, NY 10010

REGISTRATION

Symposium Fee: $175.00 per person
Student Fee: $65.00 per person

For information concerning our group rates (three or more persons) contact Girvan Douglas at (212) 697-7350.

We have arranged for rooms to be available at the Loews Summit Hotel, located at Lexington Avenue at 51st Street, New York City, where the Symposium will take place. For further information concerning hotel reservations, please call the Loews Summit Hotel at (212) 725-7000.

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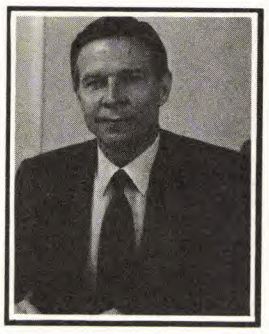
SCHOOL OF VISUAL ARTS

Speaking of Type...

...STANLEY MORISON, the well-known late, great, typographic advisor to Monotype remembers himself as *Roman Stanley Revived.*

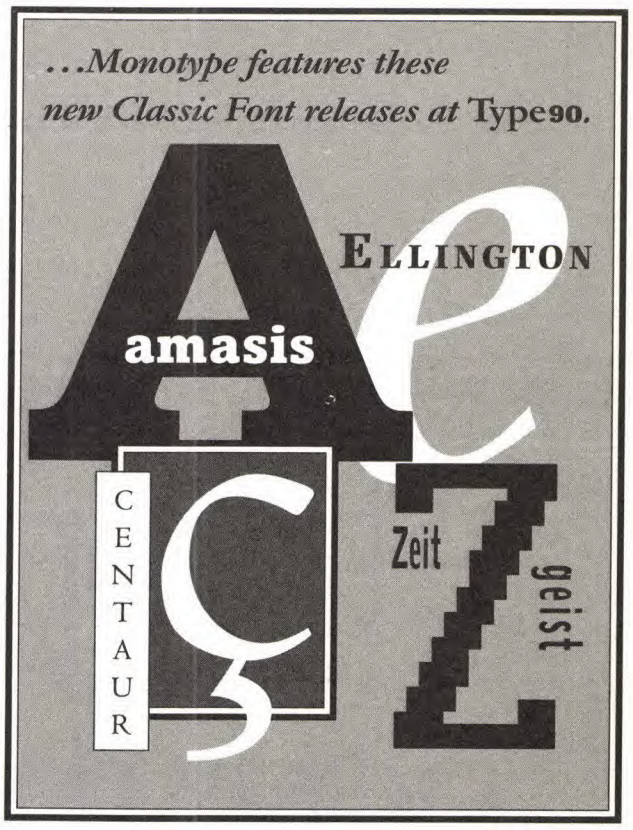
...MICHAEL JOHNSON, TrueType project leader & designer of **Zeitgeist**, relates the hard facts about *Making Type True.*

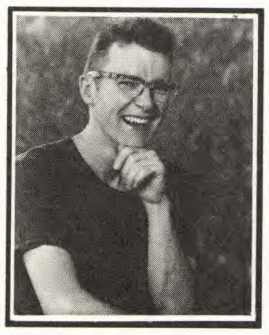


...RICHARD B BLACK, deputy chairman of Monotype, stresses the importance of *Typeface Design Protection and Typographic Standards.*

...MONOTYPE
is pleased to display a few of the many faces who will be presenting their unique and intriguing perspectives on the design, the manufacture, and the use of type as well as its past, present, and future to the attendees of Type90, *ATypI90, and the typographic community at large. Together, this cast of characters represents the collective expertise, knowledge, and authority of one of the very few companies in the world today that has been matching type to technology for nearly 100 years*
...MONOTYPE.

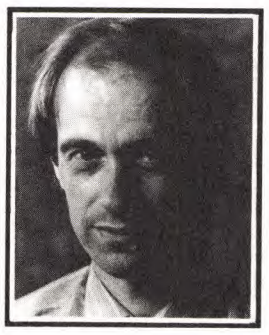
...from A to Z.



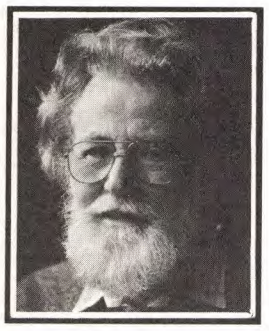


...BRUNO MAAG, manager of custom type services, presents (with help from LIZ DALTON) – *ReadabilityandLegibility, An Installation of Visual Reflexes.*

...RENÉ KERFANTE, managing director of Monotype Typography, theorizes about the state of *Type After The Millenium.*

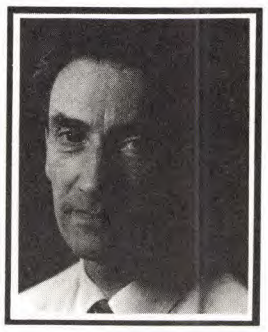


...ROBIN NICHOLAS, type drawing office manager and designer of **Nimrod**, describes the transitions of *Lead Type to Laser Light.*

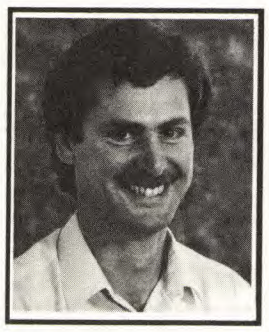


...MICHAEL HARVEY, stonecutter & letterer, designer of that *Jazzy* new Monotype face – **Ellington**.

...JEFF LEVEL, type director for Monotype Typography Inc, presents – *A Taste of Type and Wine.*



...DAVID SAUNDERS, typographic consultant, talking about the selection criteria, the trials and the tribulations of *Creative Type Production Today.*



...RON CARPENTER, senior type designer. His **Cantoria** and **Calisto** types are joined by **Amasis**.

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...Monotype is a corporate sponsor of Type90 *and the host of this years ATypI Congress.*
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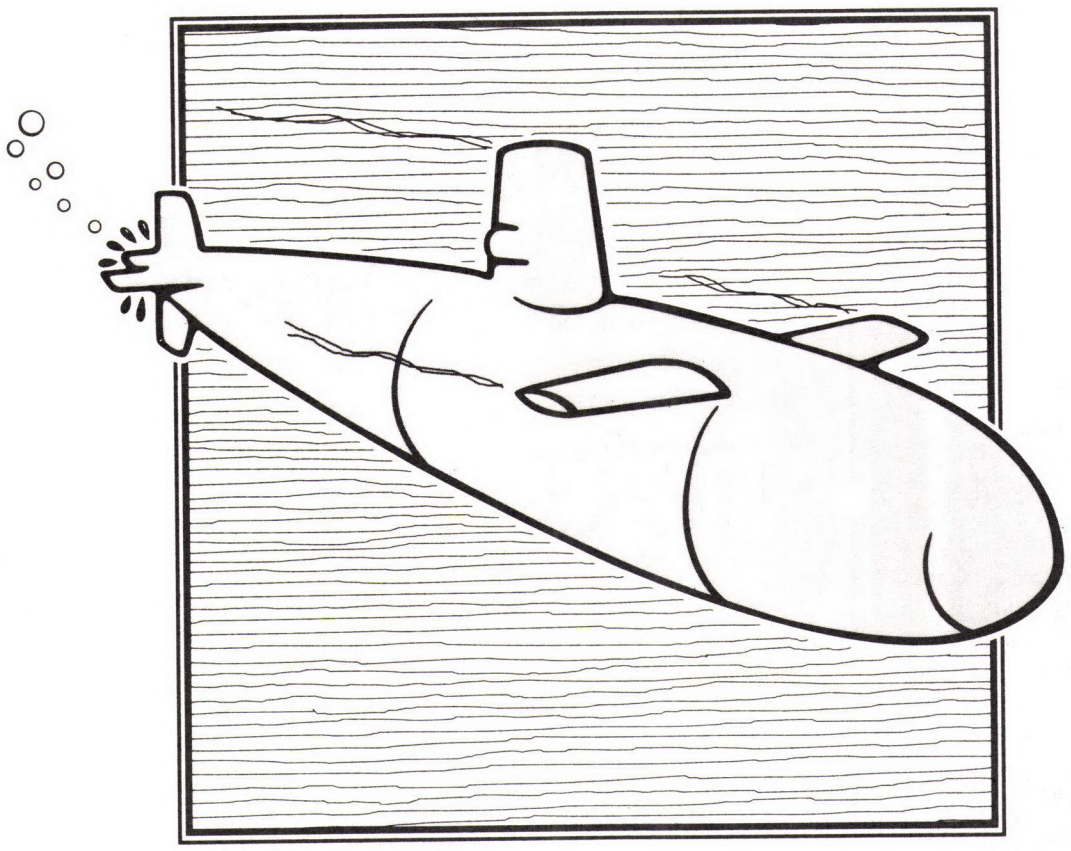

At Apple, we know this is not what you mean by a descender.

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We also know what you mean by great type.

Great type is the work of a designer who possesses a sensitivity to form, balance, and color. Great type is a never-ending source of ideas and inspiration. Great type is what you demand for your work.

At Apple, what we mean by great type is all those things and then some. Great type should be available on any Apple® Macintosh® personal computer. It should be easy to install. It should look terrific on any Macintosh monitor. And it should print on any output device, whether it's a dot-matrix printer, film recorder, or high-resolution imagesetter.

In short, great type is never compromised by technological constraints.

At Apple, great type is called TrueType,™ a revolutionary type technology available soon for Macintosh.

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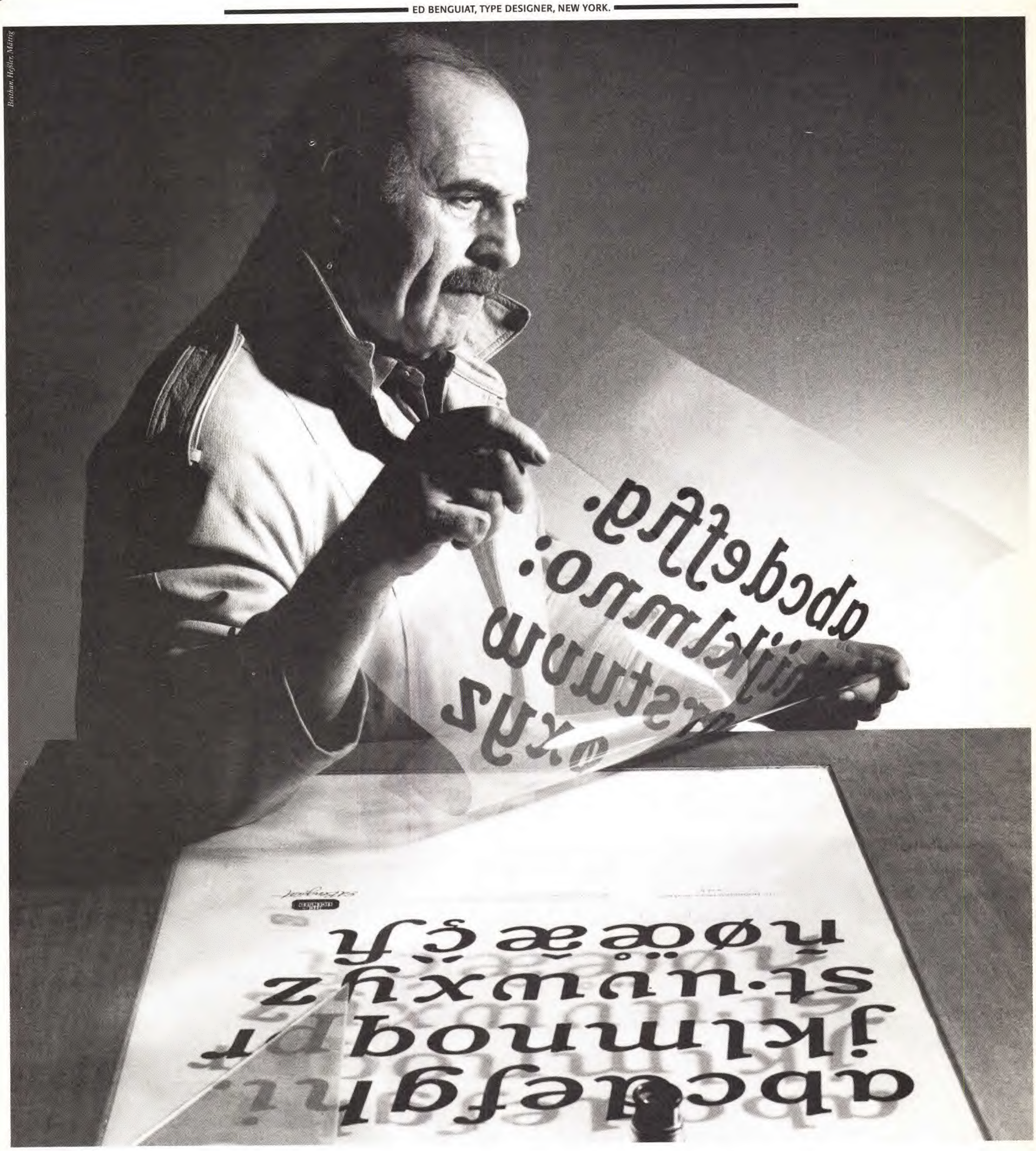
ED BENGUIAT, TYPE DESIGNER, NEW YORK.



Thousands of graphic elements go into typeface design
to give it grace, balance, beauty and clarity.

Berthold

TYPES AND DIGITAL SYSTEMS FOR TEXT AND IMAGE PROCESSING. QUALITY FOR ALL WHO HAVE SOMETHING TO SAY IN WORDS AND PICTURES.

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CREATIVE TYPES

If you are a creative type, you know that the right typeface can have impact and the wrong one can be a disaster.

With Fontographer®, The Art Importer™, and Metamorphosis™, you can easily create and edit PostScript® fonts.

And make them all your type.

Being a creative type, you'll love designing your own typefaces, foreign character sets, logos, and other intricate artwork with Fontographer, the Macintosh® industry standard for PostScript language type design. Fontographer 3.1 generates Type 1 fonts which are ATM™ compatible, Type 3 fonts, and EPS files. Paste in your graphic outlines from Aldus FreeHand™ and Adobe Illustrator®, trace a scanned image, edit an existing font, or create your own unique font from scratch with Fontographer.

The Art Importer lets you turn your award-winning artwork into high resolution, full color PostScript language fonts. You can use all your company logos, symbols, signatures, and graphics as typeface characters. Your artwork can be EPS format from illustration programs like Aldus FreeHand and Adobe Illustrator, as well as PICT files from programs like MacDraw® and SuperPaint.

And you can really get creative when you use Metamorphosis to convert your PostScript fonts into editable outlines. You can give your characters all the special effects your mind can imagine—and your Macintosh will allow—in any illustration program, like FreeHand or Illustrator... or even Fontographer. Plus, with Metamorphosis, you can convert your Type 3 fonts into Type 1 format (ATM-compatible), and vice-versa.

So, what do you say? Anyone can be a creative type—especially types like you!

ALTSYS

Altsys Corporation
269 W. Renner Road
Richardson, TX 75080
(214) 680-2060

Trademarks are the property of their respective holders.

Suggested retail prices: Fontographer — $495; The Art Importer — $179; Metamorphosis — $295

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Who's New at ITC

New ITC Subscribers Include:

Synapsis Corporation Ltd.

Synapsis (Encino, California) has signed a typeface licensing agreement with ITC enabling Synapsis to provide ITC typefaces to users of their electronic forms products and services in downloadable and printer cartridge formats for Hewlett-Packard LaserJet® and compatible laser printers.

Synapsis is an electronic forms automation vendor focusing in all CPU hardware environments and up to 50-page-per-minute non-impact printers.

Synapsis Corporation Ltd.
5460 White Oak Avenue
Suite A336
Encino, CA 91316-2407
(818) 906-1596

ITC

Zenographics, Inc.

A leader in providing high-performance, Microsoft Windows®-based printing solutions, Zenographics (Irvine, California) has signed a typeface licensing agreement to provide ITC typefaces in its products.

ITC typefaces are currently available in SuperFonts,™ an add-on font package and companion product to SuperPrint,® Zenographics' powerful printing utility for non-PostScript printers.

Zenographics, Inc.
4 Executive Circle
Suite 200
Irvine, CA 92714
(714) 851-6352

ITC

Electra Font Technologies, Inc.

Electra Font Technologies (Waltham, Massachusetts), a supplier of high-resolution, high-quality fonts for the graphic arts industry, offers its customers ITC typefaces from the entire URW and AGFA Compugraphic libraries.

These typefaces are available in Cambray, Type I and Type III PostScript formats, and are optimized for high-resolution imagesetters and imageprinters to meet the highest typographical standards.

Electra Font Technologies, Inc.
Reservoir Place
1601 Trapelo Road
Waltham, MA 02154
(617) 890-1288

ITC

Crosfield Lightspeed Inc.

Crosfield Lightspeed (Boston, Massachusetts) and ITC have recently finalized a font licensing agreement that provides users of the Lightspeed Color Layout System™ with access to ITC's typefaces.

Crosfield Lightspeed Inc.
47 Farnsworth Street
Boston, MA 02210
(617) 338-2173

ITC

All product names are trademarks or registered trademarks of their respective manufacturers.

Pacific Data Products, Inc.

Pacific Data Products (San Diego, California) and ITC have recently signed a typeface licensing agreement to provide ITC typefaces in PDP type products including Pacific Page,™ Pacific Mac Page™ and Pacific Outlines.™ Pacific Data Products is a supplier of products designed to facilitate the production of high-quality output from laser printers.

Pacific Data Products, Inc.
9125 Rehco Road
San Diego, CA 92121
(619) 552-0880

ITC

LaserMaster Corporation

LaserMaster Corporation (Eden Prairie, Minnesota) and ITC have recently signed a licensing agreement allowing LaserMaster to use ITC typefaces within the LaserMaster 135 Typeface Classics collection. LaserMaster develops, manufactures and markets printer and display controllers and personal typesetters to the publishing, desktop publishing and graphics community and includes the LaserMaster 135 Typeface Classics with most of its products.

LaserMaster Corporation
7156 Shady Oak Road
Eden Prairie, MN 55344
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ITC

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To learn more, call or write:

Center for Computer Graphics for Design
45 Stephenson Terrace Briarcliff Manor NY 10510
Telephone 914.741.2850 Fax 914.741.2853

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Who set this issue of U&lc?

Characters

Characters Typographic Services Inc.
5 West 36th Street, New York NY 10018 212/947-0900 Fax 212/695 5594

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ITC TYPEFACE DIRECTORY

International Typeface Corporation is pleased to offer the *ITC Typeface Directory,* which details all ITC typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, ■ squares indicate the Subscriber offers the complete ITC typeface family. Likewise, ● circles indicate a partial availability for that typeface family. For more information, please call the *ITC Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

	1 *Adobe Systems Inc.*		2 *AGFA Compugraphic*		3 *Autologic Inc.*		4 *H. Berthold AG*		5 *Bitstream Inc.*		6 *Image Club Graphics Inc.*		7 *QMS/Imagen Corporation*		8 *Linotype Company*		9 *The Font Company*		10 *Varityper*		11 *Monotype Typography Inc.*	
	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac
ITC American Typewriter®	●	●	●	●	●	●	●	●	●	●	●	●			●	●		■	●	●	●	●
ITC Avant Garde Gothic®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	■	■		■	●	●	●	●
ITC Barcelona®											●	●						■				
ITC Bauhaus®	■	■	■	■	■	■				■	■	■			■	■		■	■	■	■	■
ITC Benguiat®	●	●	●	●	●	●	■	■	●	■	●	●			●	●		■	●	●	●	●
ITC Benguiat Gothic®							■	■		■	●	●			■	■		■				
ITC Berkeley Oldstyle®	■	■	■	■	■	■				■	●	●			■	■		■	■	■	■	■
ITC Bookman®	●	●	●	●	■	■	●	●	●	■	●	●	●	●	■	■		■	●	●	●	●
ITC Caslon No. 224®				●						■	●	●			■	■		■				
ITC Century®										■	■	■			■	■		■				
ITC Cheltenham®	●	●	●	●	■	■			●	■	●	●	●	●	■	■		■	●	●	●	●
ITC Clearface®	■	■	●	●	■	■			●	■	●	●			■	■		■	■	■	■	■
ITC Cushing®					■	■				■	●	●			■	■		■				
ITC Élan®											■	■						■				
ITC Eras®	■	■	■	■	■	■				■	■	■			■	■		■	■	■	■	■
ITC Esprit®											●	●						■				
ITC Fenice®				■						■	●	●			■	■		■				
NEW! ITC Flora™																		■				
ITC Franklin Gothic®	●	●			●	●	●	●	●	■	●	●			■	■		■	●	●	●	●
Friz Quadrata®	■	■			■	■				■	■	■			■	■		■	■	■	■	■
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ITC Gamma®					■	■				■	●	●						■				
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NEW! ITC Giovanni™																		■				
NEW! ITC Golden Type™																		■				
ITC Goudy Sans®				■						■	■	■						■				
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ITC Isbell®				■	■	■				■	●	●										
Italia	■	■	■	■	■	■				■	■	■			■	■		■	■	■	■	■
ITC Jamille™					■	■					■	■						■				
ITC Kabel®	■	■	■	■	■	■	■	■		■	■	■			■	■		■	■	■	■	■
ITC Korinna®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	■	■		■	●	●	●	●
ITC Leawood®										■	●	●			■	■		■				
ITC Lubalin Graph®	●	●	●	●	●	●	■	■	●	■	■	■	●	●	■	■		■	●	●	●	●
ITC Mixage®										■	■	■			●	●		■				
ITC Modern No. 216®					■	■					●	●						■				
ITC New Baskerville®	●	●	●	●	●	●				■	●	●	●	●	■	■		■	●	●	●	●
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ITC Pacella®											●	●						■				
ITC Panache™											●	●						■				
ITC Quorum®	■	■		●	■	■	■	■		■	●	●			■	■		■	■	■	■	■
ITC Serif Gothic®	■	■	■	■	■	■				■	●	●			■	■		■	■	■	■	■
ITC Slimbach®											●	●						■				
ITC Souvenir®	■	■	●	●	■	■	■	■	●	■	●	●	●	●	■	■		■	■	■	■	■
ITC Stone Informal™	■	■	■	■	■	■					■	■			■	■		■	■	■	■	■
ITC Stone Sans™	■	■	■	■	■	■					■	■			■	■		■	■	■	■	■
ITC Stone Serif™	■	■	■	■	■	■					■	■			■	■		■	■	■	■	■
ITC Symbol®			●	●						■	●	●			●	●		■				
ITC Tiepolo®					■	■					■	■						■				
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ITC Usherwood®											●	●										
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7 *QMS/Imagen Corporation,* 2650 San Tomas Express, PO Box 58101, Santa Clara, CA 95052-8101 (408) 986-9400
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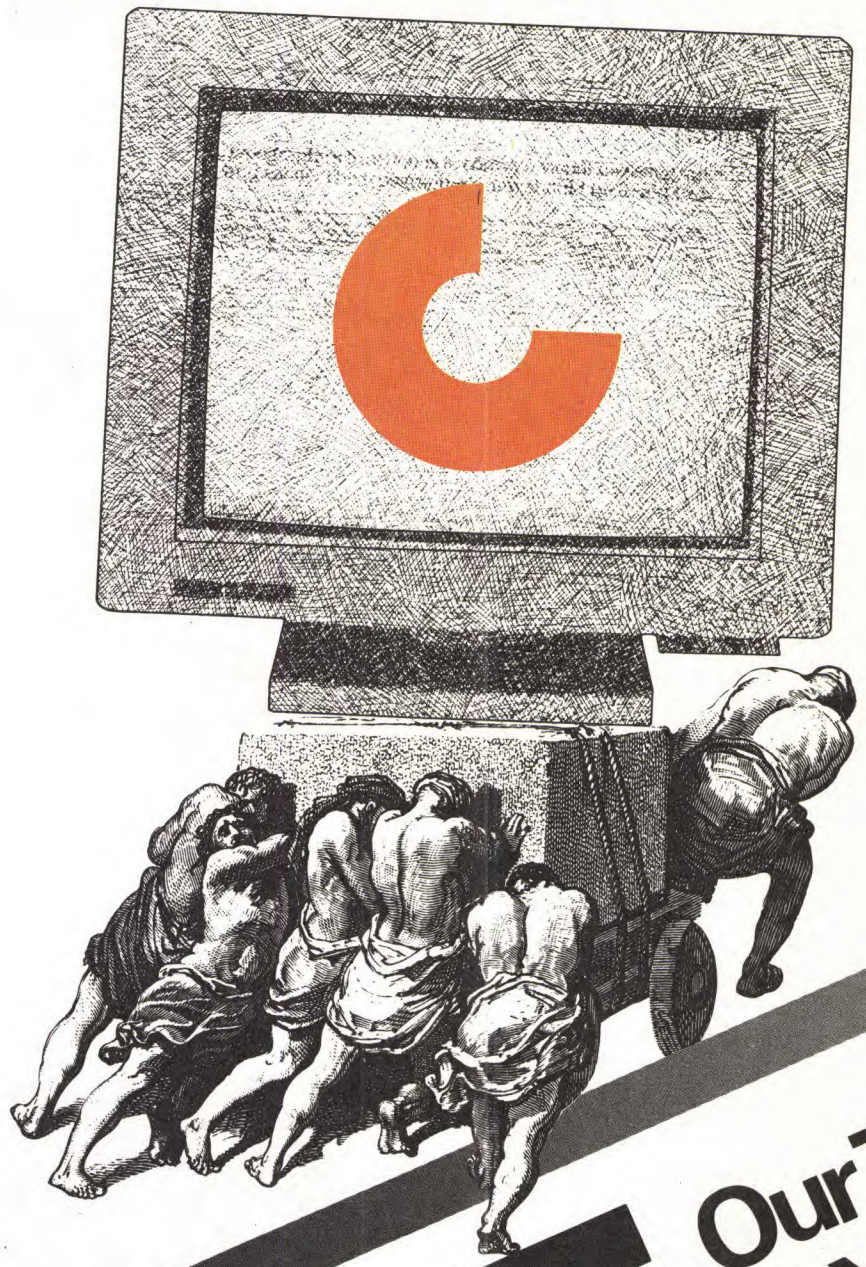

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U&lc. BookShop

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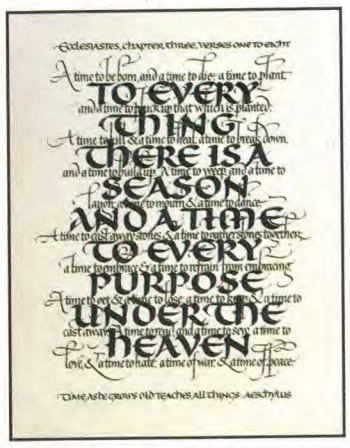
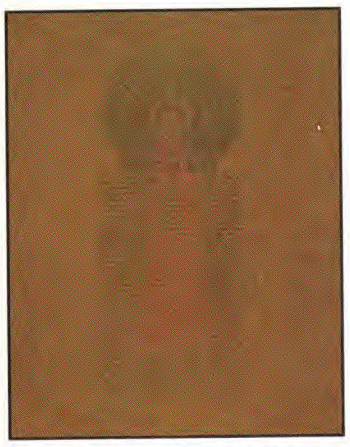


3. Sheila Waters *"Ecclesiastes"*
Signed, archival paper
2 color hand pulled serigraph
16 1/2" x 22 1/2" **$40**



7. Larry Brady *"Nativity"*
150 signed/numbered, handmade paper
3 color hand pulled serigraph
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9. Sheila Waters *"Stars"*
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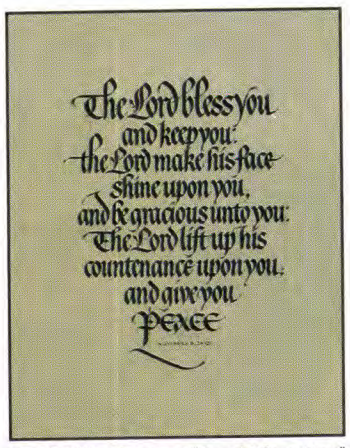

5. Sheila Waters *"Lord Bless You"*
Signed, archival paper
2 color hand pulled serigraph
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6. Marsha Brady *"Starlight Night"*
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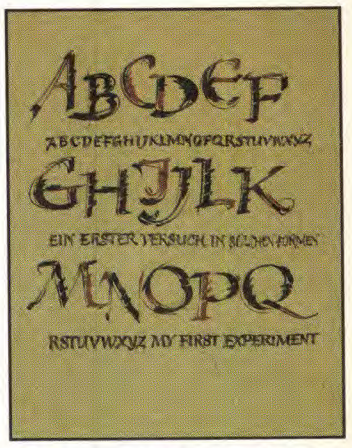

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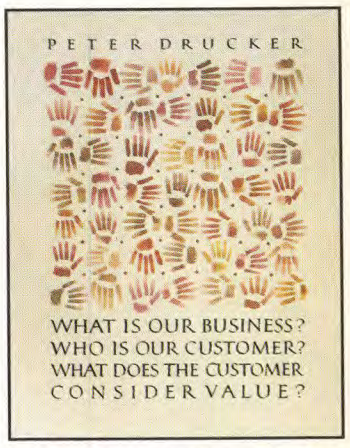

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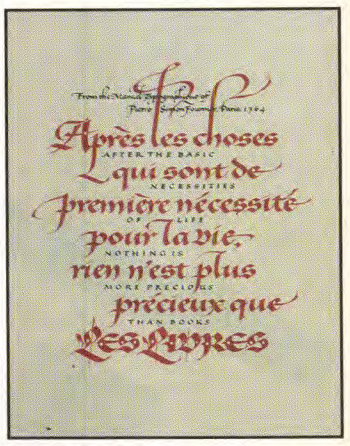

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that

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the modern world, which now encounters new *electric* technology

or a **NEW** extension of man.

Marshall McLuhan,
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U&lc BUYER'S GUIDE

The Business-to-Business Directory of Products and Services in the Graphic Arts & Printing Industries

Category Headings

1. Advertising Agencies
2. Art Services
2a. Typesetting
3. Art Supplies
4. Book Design
5. Color Proofing
6. Color Separations
7. Computer Graphics
8. Computer Training
9. Desktop Publishing
10. Graphic Design Services
11. Pre-Press Services
12. Printers
12a. Specialty
12b. Offset-Web-Commercial
13. Barcoad Masters

Additional categories are available upon request.

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	17.3	7/13/90
	17.4	10/12/90

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index to ITC TYPEFACES

★

ITC Avant Garde Gothic® 10, 11, 12, 13, 14, 18
ITC Berkeley Oldstyle® 22-25, 42-45
ITC Bookman® 18
ITC Century® 12, 13, 37, 63
ITC Cheltenham® 15
ITC Eras® 63
ITC Fenice® 14, 18, 20, 22, 30
ITC Firenze® 35
ITC Franklin Gothic® 11, 12, 14-15, 30-33, 63
ITC Galliard® ..... Front Cover, 11, 13, 63
ITC Garamond® 63
ITC Goudy Sans® 16
ITC Kabel® 12, 35-37
ITC Korinna® 11, 38-41
ITC/LSC Condensed® 17, 63
ITC Lubalin Graph® 10, 15, 18
ITC Machine® ..... Front Cover
ITC Mixage® 10, 20-21
ITC Modern No. 216® 12, 26-29
ITC New Baskerville® 10, 14-15, 18, 63
ITC Newtext® 10
ITC Quay Sans™ 27, 29, 39-41
ITC Serif Gothic® 10
ITC Stone Informal™ 17
ITC Stone Sans™ 10, 14-15, 16-17, 18-19
ITC Stone Serif™ 18-19, 42
ITC Tiffany 18
ITC Veljovic® 20-21
ITC Weidemann® 12-13
ITC Zapf Chancery® 18, 22-25, 30, 42
ITC Zapf Dingbats® 14-15, 22-25, 26-29, 31-33, 34-37, 43-45

Advertisers Index

Advertiser	*Page #*	*RSC #*
Adobe	50	—
Altsys	57	201
Apple	54-55	239
Berthold	56	238
Bitstream	8	203
Bitstream	9	235
Characters	59	218
Computer Graphics Conferences	59	219
Computer Support	2-3	227
Design Schools	49	205
Font Shop	71	223
Graphic Composition	61	206
Identicolor	4-5	207
ITC Type Directory	60	236
Linotype	67	209
Monotype	53	214
Phil's Photo	BC	211
Visual Graphics Corporation	51	215

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NEW ARRIVAL

#1056
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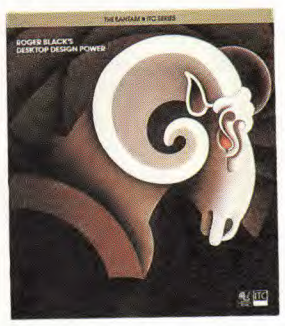
Foreword by William Herst



Roger Black's Desktop Design Power was created and written for both professionals and newcomers to desktop design who are learning to incorporate the personal computer in their daily work.

Written in Mr. Black's usual authoritative, honest and very professional style, *Design Power* gives advice, tips, and tricks from one of the design community's foremost desktop designers. This book features numerous desktop publishing techniques and includes actual DTP design case studies as worked on by Mr. Black. Sample of topics covered are: layout, typography, covers, color production, management, and DTP systems,

Desktop Design Power offers theoretical and hard-learned practical 'How To' advice. Regardless of systems or programs used, Mr. Black's advice and direction will help you better create and utilize the advantages of the personal computer as you incorporate this new publishing and production powertool in your daily operations.The book is lavishly illustrated and includes eight pages in color.

Roger Black has been an art director and designer for such top publications as *Rolling Stone, Newsweek, New York Magazine, New West, The New York Times,* and *Smart* magazines.

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NEW ARRIVAL

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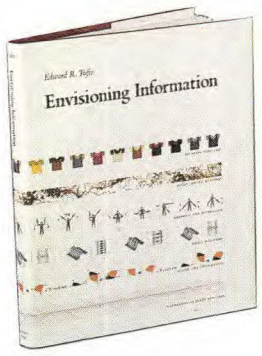

Edward Tufte's newest book, *Envisioning Information,* is a stunning display of the classics of information design, combined with close analysis of design strategies that produce excellence in information displays.

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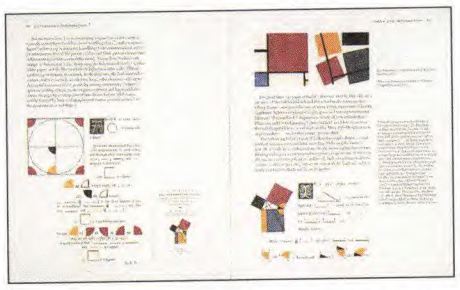
Revealed here are design strategies for enhancing the dimensionality and density of portrayals of information–techniques



exemplified in maps, the manuscripts of Galileo, timetables, notations describing dance movements, aerial photographs, the Vietnam Veterans Memorial, electrocardiograms, drawings of Calder and Klee, computer visualizations and a textbook of Euclid's geometry.

The principles of information design are universal, not tied to unique features of a particular language or culture. Consequently, his examples are widely distributed in space and time: illustrations come from 17 countries and seven centuries and, for that matter, three planets and one star.

Six-color printing is used throughout and, for the chapter on color and information, 12-color printing. Photography, color reproduction techniques, typography, paper, printing and binding are all of the highest quality.

A fascinating, fantastic book that is a must-have for any person involved in graphic communications.

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NEW ARRIVAL

#1058
The Visual Display of Quantitative Information
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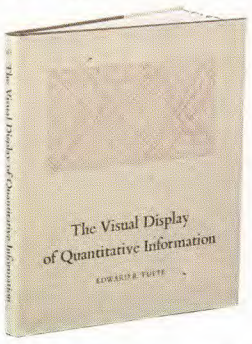
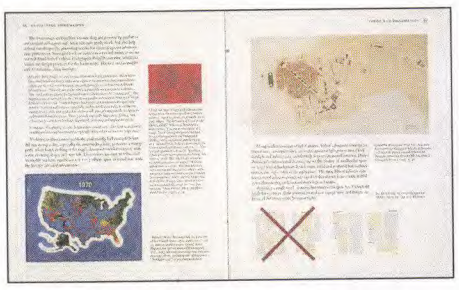


Widely regarded as a classic, *The Visual Display of Quantitative Information* explores this complex issue with a sophisticated simplicity that makes it not just extremely informative, but enjoyable.

The communication of complex information is frequently a difficult issue for both designers and their audiences. How to approach, use and transmit information has been dissected and reconstructed by Mr. Tufte in a way that resolves almost any further need of discussion.

He covers many, if not all of the areas which challenge our communication skills–theory and practice in the design of statistical graphics, charts, maps and tables; scientific, mass media, business and medical graphics; detection and avoidance of graphical deception; data graphics in the world's newspapers; textbook graphics.

Authoritative design solutions are



explored including design variation vs. data variation, causes of good and bad design; the bureaucratic setting of graphical production. Mr. Tufte discusses esthetics and techniques in data graphical design: the use of colors, proportions and scaling, treatment of grids, as well as the comparative effectiveness of sentences, tables, and graphics for communicating quantitative information.

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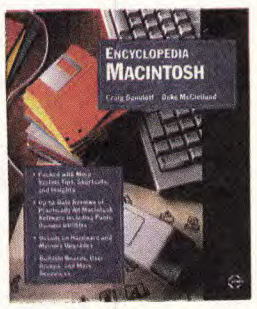

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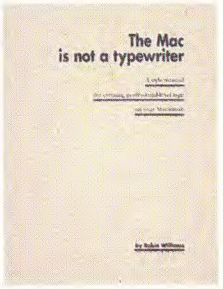

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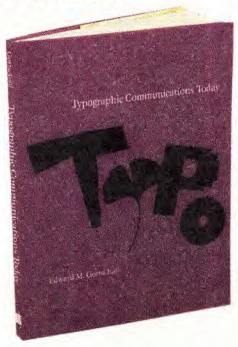

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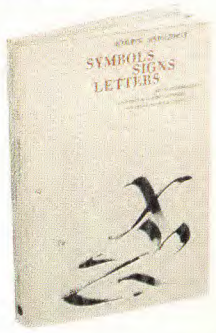

With a reverence for the alphabet and its role in civilization, Professor Andersch is determined to arouse the sensibilities to one of the quintessential elements of communications—writing. Very brief text reviews the state of handwriting today as the author takes you, the student, through the various levels of techniques, use of inks and materials, to learn and master the fine craft and understand the subtleties of the art of handwritten communications.

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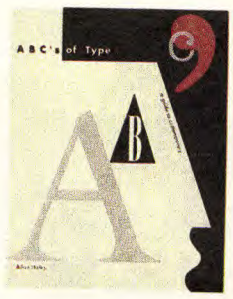

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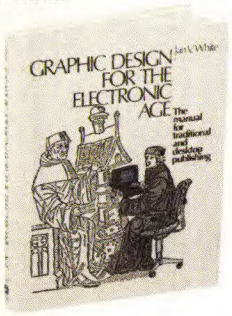

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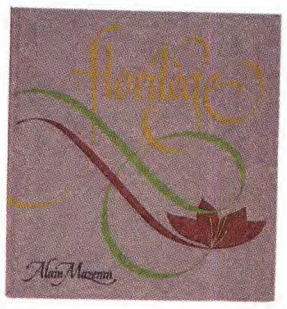

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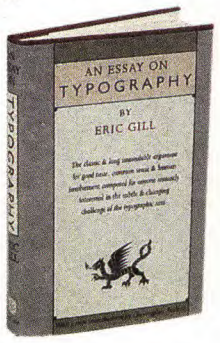

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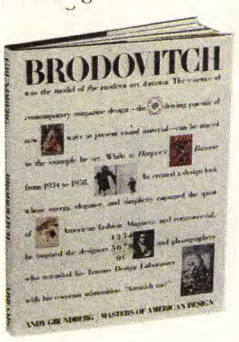

This beautiful book gives today's designers, or users of design, much to admire and think about. Brodovitch's work was provocative, stimulating, exciting; these pages are bound to open your mind and spirit to new sensations and new solutions. He was a master of capturing the reader's eye and impressing the mind and heart. Brodovitch will be devoured by everyone concerned with making visual communications most successful.

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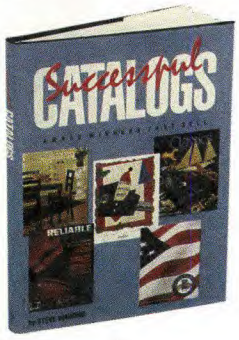

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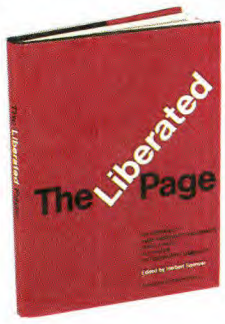

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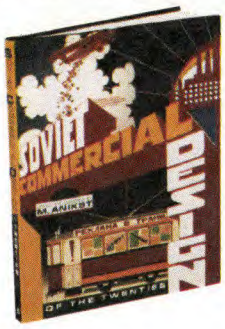

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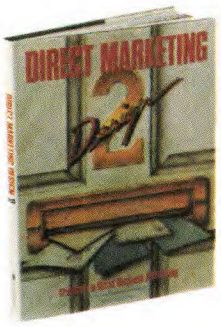

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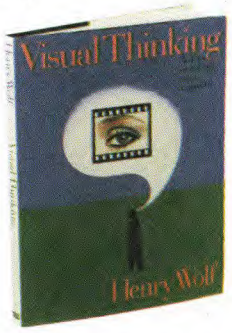

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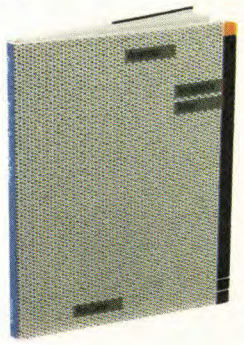

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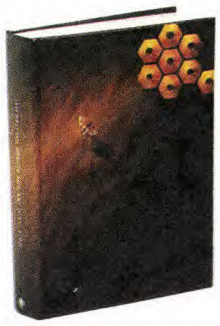

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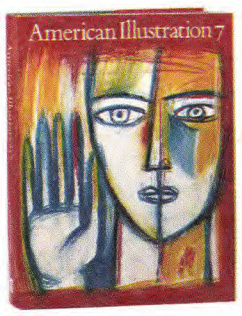

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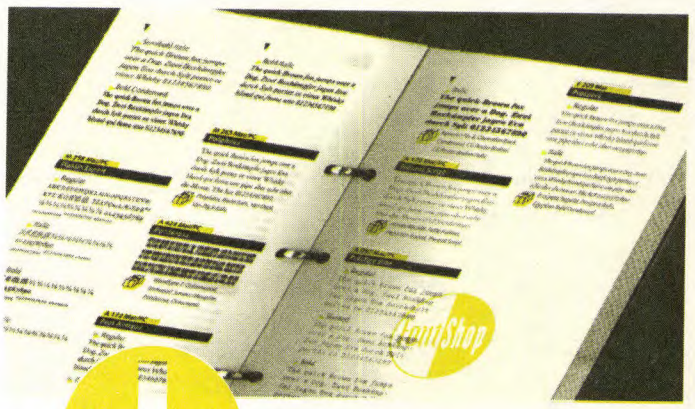

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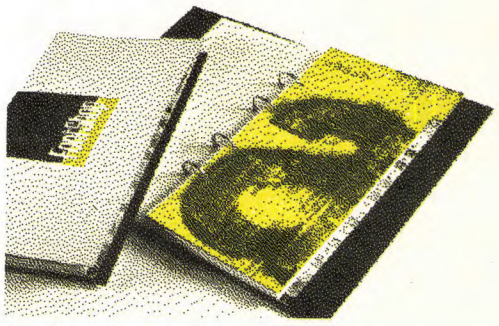

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Even in cities that have a photolettering shop on every other corner, art directors have discovered that if they want extraordinary headlines at unassuming prices they'll have to send all the way to Washington, D.C. to get them.

They send, first, because we space the way they like it. They've found that typography is more than a business to us. We actually enjoy the painstaking work of hand assembling every word—of pondering every adjacent vertical, of questioning every kern.

Out-of-towners send because they've come to rely on our fail-safe turnaround. They fax or phone us by 5:00 pm EST and confidently await their Phil's order by Federal Express *the very next morning.*

Our distant admirers send because they like our prices. $5.25 a word is far less than that demanded by the few big city type houses we feel are in our quality league.

Want to test the validity of our claims? Start by punching 800-424-2977. At the least, you'll get back Phil's big introductory package, which includes a one-line book and a huge type chart for your wall.

At the most, it could be the start of a fruitful far-flung relationship.

◂ ***More reasons: 5234 faces. Our own books, all with full showings.***

Phil's PHOTO INC

2380 Champlain Street NW, Washington, DC 20009

Circle 211 on Reader Service Card

QUESTIONS, *and an* ANSWERS

OXONIAN ANAGRAM

Fill in the ovals that correspond to your answers. Put the correct letter in the blank to the right. Then rearrange the letters to complete the anagram. ▶

One letter to the anagram is in each correct answer. Count characters, (but not spaces or punctuation), and start at the beginning. ***Example: 1st answer, 1st letter; 5th answer, 5th letter.***

1 What 19th century poet wrote "That sweet city with her dreaming spires" of Oxford?
a. Alfred, Lord Tennyson
b. Algernon Charles Swinburne
c. Matthew Arnold
d. Barbara Cartland

2 By what name is the Thames known in Oxford?
a. Nefertiti
b. Isis
c. Osiris
d. Cuyahoga

3 What college at Oxford has the oldest quadrangle?
a. Merton College
b. Balliol College
c. Benguiat College
d. University College

4 What was the first typeface licensed by ITC?
a. ITC First Face™
b. ITC New Baskerville®
c. ITC Oxford Obtuse™
d. ITC Avant Garde Gothic®

5 Punting is a favorite pastime in Oxford. What is it?
a. Bowling
b. Boating
c. Squirrel hunting
d. Pub crawling

6 Where can you find poetic manuscripts and memorabilia of Percy Bysshe Shelley?
a. Sheldonian Theatre
b. Oxpens Ice Rink
c. Bodleian Library
d. Ashmolean Museum

7 What firm holds the Royal Warrant to supply Her Majesty Queen Elizabeth II marmalade?
a. Sainsbury
b. Smuckers
c. Frank Cooper
d. Robertson

8 What bell rings 101 times every evening in Oxford?
a. Long John Silver
b. Liberty Bell
c. Mad Maggie
d. Great Tom

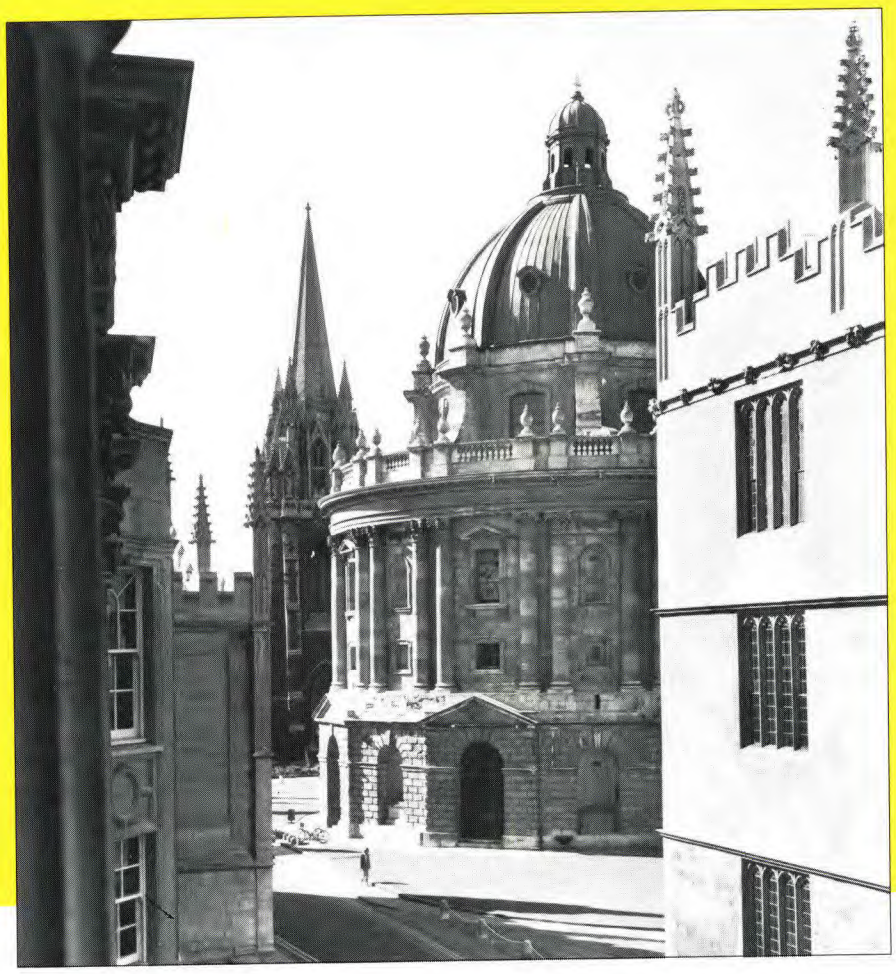
9 What is the Radcliffe Camera?
a. A circular library
b. A photographic device
c. A movie theater
d. A famous American coed

10 For which Queen was Queen's College, Oxford, named?
a. Queen Elizabeth I
b. Queen Caroline
c. Oscar Wilde
d. Margaret of Anjou

11 What was the proper name of the pub frequently frequented by J. R. R. Tolkien and C. S. Lewis?
a. Hobbit and Screwtape
b. Fowl and Fetus
c. Eagle and Child
d. Bird and Baby

12 What Renaissance man was responsible for many buildings in Oxford?
a. Christopher Wren
b. Donald Trump
c. Francis Bacon
d. I.M. Pei

13 What is the Bridge of Sighs?
a. A British daytime serial
b. A divorce contract
c. A Venetian-style bridge
d. A Victorian novella



You've now answered all the questions. Next, rearrange the letters to complete the anagram.

A member of Exeter College, Oxford, involved with design and indirectly with ITC.

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Prizes will be awarded to the first ten names drawn from among the correct responses to our ***Questions, Answers and an Oxonian Anagram*** Contest. Complete the entry card on the right side of this page. Fill in a square for each correct answer. Answer the anagram. Entry cards may be dropped in the ITC Box at Town Hall or mailed to our New York address on the card. The drawing will be held October 15, 1990. The winners' names will be published in the next issue of *U&lc*.

Fill in the ovals that correspond to your answers. Put the correct letter in the blank to the right. Then rearrange the letters to complete the anagram. ▶

THE SEAT, THE ARCH, THE TOWER AND THE SUN

by Andy Blackford

The Tattooed Lady dropped me at the ringroad, as though it described a magic pentacle around the city. "I'm sorry, I cannot take you further."

Lightheaded and sleepless, I stepped out through Headington as the sun rose. When I reached the brow of the hill where the way sweeps down to the river and the bridge of Magdalen, I first beheld Oxford.

The city's intricate maze of high-walled lanes and secret courts was obscured beneath a thick, white felt of water mist. Only a golden crop of spires and turrets soared up, exulting in the still transparency of the high summer morning.

I hurried on to hurl myself beneath the billows of the fog and didn't emerge for three years.

Cambridge is wide and cold, planed flat by Russian winds that have brooked no obstacle since the Urals.

Oxford slumbers in an enchanted dell. The air is slow and syrupy and laced with opiates. Like the laudanum of the Oxford esthetes, it spreads a languid sensuality. Only in Oxford was the stiff old maiden of the Anglican Church ever seduced by the heady incense of Rome.

Oxford eludes ordinary, chronological memory. I emerged as if from a dream, with a basket of images and occurrences. Some, I'm sure were real.

The Morning of the Tattooed Lady. (I hitched everywhere. Computer analysts drove me to Cambridge, engineers to Manchester. Only to Oxford was I borne in a black De Thomaso by a decorated beauty.)

It was too early for anything sensible, so I ambled along Addison's Walk as loose veils of vapour dissolved on Magdalen Meadow.

I found a stone bench, overgrown and lichen-crusted. It served no obvious purpose, until I sat upon it. Then I saw that I faced a wrought iron gate, choked with bracken and convolvulus and long since rusted shut.

A mile away across the meadow, framed exactly in its arch, stood Magdalen Tower. And as I watched, the sun rose from its parapets in a blaze of blood and gold.

The seat, the arch, the tower, the sun: a line traced by a Druidical intelligence, in a place where men had time to sit and look and think.

Clubfoot Roger was not such a man. He was a Mad Genius who lived in perpetual darkness in a house on the Cowley Road. He daubed the windows with potblack to improve his concentration.

To celebrate his elevation to a philosophy fellowship of All Souls, he invited the college luminaries to dinner and fed them eyes in cold, reconstituted blood.

My last abiding image of Oxford, though, is of a crystal cold night during the power cuts, when the city looked as it must have done in the Middle Ages.

Candles spluttered in garret windows and gargoyles snarled beneath the eaves, brought alive by moonlight.

Beneath a gas lamp, on the pavement by St. Peter's, four young men sat in armchairs. They shivered in their scholars' gowns as they read aloud from Chaucer in thin, brave voices.

Andy Blackford was at St. Catherine's College between 1968 and 1971. He is now creative director of an advertising agency, FCB Impact, in London.